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and activities. A school has been opened in Santa Monica Junior College to train enlisted men in the show business. It was opened Dec. 9, 1943, under the supervision of the "Army Special Service, Ninth Service Command," with a selected group of 500 enlisted men from eight other states to instruct these men in the various types of entertainment presented to the armed forces. The "Actors' Lab," a Communist front organization, according to a "callboard" announcement, is furnishing the instructors and teaching force for this school. Nearly all of "Actors' Lab" teachers named are members of the CP or well known Communist front organizations. Their connections are shown in this report.

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REFERENCE: Bureau file No. 100-138754.  
Report of Special Agent James G. Findlay, Los Angeles, 10/11/43.

DETAILS: AT LOS ANGELES, CALIFORNIA.

Source A has observed the activities of the labor unions in the motion picture industry during the past ninety days and has reported that the Communists are very active within these unions. Following is a short summary of the Communist activities in the motion picture field:

#### LABOR UNIONS IN COMMUNIST CONTROL OF HOLLYWOOD MOTION PICTURE INDUSTRY

Source A has stated that as a part of an over-all plan laid down by the Communist Party some ten years ago to take over and control the labor unions in the motion picture industry, with the purpose in view of influencing the production and content of motion pictures favoring Communism and the foreign policy of the Soviet Union, that Party has now been so successful that it dominates and controls the majority of such labor groups in Hollywood. Progress toward this end has been particularly accelerated within the last six months. Taking advantage of the present social and political line of the Communist Party, which is one of an extreme patriotism and all-out prosecution of the war, the Communists in the labor unions, with the assistance of many highly paid writers, actors, and some producers, have been able to take over a sufficient number of key crafts so that they are in virtual control of the labor union groups in the Hollywood studios, and as a consequence of this control are able to dominate matters of employment. This control of employment in those crafts where the Communists have taken over the unions is such that they are able to say who works and who does not work. In addition, this Communist influence is bringing into the studios many known Communists and

fellow travelers from other sections of the country and refugees from foreign countries, placing them in the trade unions and thus strengthening constantly their hold on working crafts of the industry.

At the present time the Communist Party, working through its known members and fellow travelers, has control of the following trade unions in the motion picture industry in Hollywood. It will be noted that the greater number are A.F. of L. unions, some are independent, that is, not affiliated with the A.F. of L., while the others are affiliated with the A.F. of L. (There are no CIO unions in the Hollywood studios.)

- ✓ SCREEN WRITERS GUILD - an independent union not affiliated with the A.F. of L.
- ✓ SCREEN DIRECTORS GUILD - an independent union.
- ✓ SCREEN ACTORS GUILD - affiliated with A.F. of L.
- ✓ SCREEN READERS GUILD - an independent union.
- ✓ SOCIETY OF MOTION PICTURE FILM EDITORS - an independent union.
- ✓ SCREEN PUBLICISTS GUILD - an independent union.
- ✓ DANCE DIRECTORS GUILD - a recently formed independent union.
- ✓ SCREEN OFFICE EMPLOYEES GUILD - affiliated with A.F. of L.
- ✓ SET DESIGNERS GUILD - affiliated with A.F. of L.
- ✓ SCREEN CARTOONISTS GUILD - affiliated with A.F. of L.
- ✓ LABORATORY TECHNICIANS LOCAL #683, IATSE - affiliated with A.F. of L.
- ✓ MOTION PICTURE PAINTERS LOCAL #644 - International Brotherhood of Painters, Decorators and Paperhangers of America - AFL.
- ✓ AMERICAN FEDERATION OF MUSICIANS, Local #47 - affiliated with A.F. of L.
- ✓ STUDIO MACHINISTS LOCAL #1185 - International Association of Machinists - affiliated with A.F. of L.
- ✓ SCRIPT CLERKS GUILD - an independent union.
- ✓ BUILDING SERVICE EMPLOYEES LOCAL #99 - Building Service Employees International Union - A.F. of L.
- ✓ SOCIETY OF MOTION PICTURE ART DIRECTORS - an independent union.

Those unions listed as independent have now become part of a campaign inspired by Communists in the studios to enter the American Federation of Labor for the purpose of throwing their weight and influence toward attaining Communist control of the entire American Federation of Labor structure in Southern California.

After several years of effort the Communists in November 1943 took over that council. As a result of this success in Hollywood, independent unions are now endeavoring to secure charters and seeking affiliation with the American Federation of Labor. This program, when carried out, will enable Communist influences to dominate the entire Southern California sector of the labor movement. (Many of the CIO unions not already under the control of the Communist Party in this section.) The unions in the motion picture industry mentioned above all operate under Communist influence. However, there are

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other unions in the industry which are not so controlled. Those unions not under Communist influence are the following:

- STUDIO TRANSPORTATION DRIVERS LOCAL #399 - International Brotherhood of Teamsters - A.F. of L.
- STUDIO PLASTERERS LOCAL #755 - International Brotherhood of Plasterers - AFL.
- MOTION PICTURE STUDIO GRIPS LOCAL #80 - IATSE, A.F. of L.
- MOTION PICTURE STUDIO PROPERTY MEN, LOCAL #44 - IATSE, A.F. of L.
- STUDIO UTILITY EMPLOYEES, LOCAL #724 - International Brotherhood of Hod Carriers, A.F. of L.

While the foregoing unions are not influenced in any manner by the Communist Party, none of the officials being connected with that movement and in fact being openly anti-Communist, there are many Communists among the membership and they are working constantly to undermine the present leaders and take over the organizations.

The following unions, while not completely dominated by the Communist Party, do, however, lean toward that position and in some instances go along with the other Communist-led unions:

- INTERNATIONAL PHOTOGRAPHERS (CAMER. MEN), LOCAL #659, IATSE - A.F. of L.
- STUDIO ELECTRICIANS LOCAL #728 - IATSE, A.F. of L.
- STUDIO CARPENTERS LOCAL #946 - International Brotherhood of Carpenters and Joiners of America, A.F. of L.
- INTERNATIONAL SOUND TECHNICIANS LOCAL #695 - IATSE, A.F. of L.
- MAKE-UP ARTISTS AND HAIR STYLISTS LOCAL #706 - IATSE, A.F. of L.
- HOLLYWOOD STUDIO TECHNICIANS LOCAL B-11 - International Brotherhood of Electrical Workers, A.F. of L.
- MOTION PICTURE STUDIO LABORERS AND UTILITY WORKERS LOCAL #727 - IATSE, A.F. of L.
- STUDIO PROJECTIONISTS LOCAL #165 - IATSE, A.F. of L.

The influence of Communists within the above group is growing rapidly and it is only a matter of time when those unions will be dominated by their influence. Thus it may be seen that the Hollywood unions can be placed in three classifications: (1) those completely under Communist control; (2) those free from such control and officially anti-Communist; (3) those which are doubtful but will at times cooperate with the Communists.

The known Communists and fellow travelers trusted by the Communist Party, who are the leaders and directors of the first group mentioned, are:

- JOHN HOWARD LAWSON, writer, member of the CP.
- ROBERT ROSSEN, writer, follower of the CP line. ? What does this mean?
- LESTER COLE, writer, member of the CP.
- MARY McCALL, JR., President, Screen Writers Guild and follower of th

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JOHN WEXLEY, writer, member of the CP.  
DALTON TRUMBO, writer, member of the CP.  
HERBERT Biberman, writer-director, member of the CP.  
ALBERT MALTZ, writer, member of the CP.  
FRANK TUTTLE, director, member of the CP.  
LEWIS MILESTONE, director, follower of the CP line.  
VINCENT SHERMAN, director, follower of the CP line.  
JAMES KEGLEY, Secretary, follower of the CP line.  
WALTER HUSTON, actor, follower of the CP line.  
WALTER ABEL, Secretary, follower of the CP line.  
PHILIP MERIVALE, director, follower of the CP line.  
BERNARD GORDON, reader, follower of the CP line.  
DON GORDON, reader, member of the CP.  
MELTA REISS, reader, member of the CP.  
MILDRED FLEMING, reader, member of the CP.  
TEET CARLE, publicist, follower of the CP line.  
TED TAYLOR, publicist, member of the CP.  
DANNY DARE, dance director, follower of the CP line.  
BERNARD LUSHER, office worker, member of the CP.  
MIN SELVIN, office worker, organizer, member of the CP.  
GLENN PRATT, business representative, Office Workers, follower of the CP line.  
ED M. GILBERT, set designer, member of the CP.  
WILLIAM POMERANCE, business representative, Screen Cartoonists, member of CP.  
NORVAL D. CRUTCHER, Secretary, Laboratory Technicians, member of the CP.  
HERBERT K. SORRELL, business representative, Studio Painters, member of CP.  
J. K. (SPIKE) WALLACE, President, Musicians Local #47, member of the CP.  
D. T. WAYNE, business representative, Studio Machinists Local #1185,  
follower of the CP line.  
GEORGE BRADLEY, President, Building Service Employees, follower of the CP line,  
recently came to Los Angeles from Seattle.

The foregoing are those most prominent in Communist activity in the Hollywood studio unions.

Source A stated that while the above persons named are members of and active in their various unions in carrying out the policies of the Communist Party within that group of unions and persons, there is a distinct organization which acts as the spearhead of Communist union activity in the Hollywood motion picture industry. This organization is the CONFERENCE OF STUDIO UNIONS. Making up this bloc are the following studio unions:

MOTION PICTURE PAINTERS LOCAL #644.  
LABORATORY TECHNICIANS LOCAL #683, IATSE.  
SCREEN CARTOONISTS  
SCREEN OFFICE EMPLOYEES GUILD  
STUDIO MACHINISTS LOCAL #1185.  
SCREEN SET DESIGNERS.  
SCREEN PUBLICISTS GUILD.

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This last organization, SCREEN PUBLICISTS GUILD, has only recently affiliated with the Conference of Studio Unions.

~~A~~ BUILDING SERVICE EMPLOYEES UNION, LOCAL #99, has made application to join and has been accepted, but has not yet formally become affiliated.

While this CONFERENCE OF STUDIO UNIONS originally was intended to take in only A.F. of L. unions, it has now begun to include the independent groups. This Conference is completely dominated by the Communist Party and leads all other Hollywood unions in Communist activity.

The CONFERENCE OF STUDIO UNIONS publishes a monthly bulletin called "CSU Bulletin," devoted wholly to Communist propaganda. On the staff of this paper are the following:

JACK REYNOLDS, Editor, member of the CP.

HARRY CARLISLE, Associate Editor. CARLISLE is a member of the CP and has been for many years. He was one of the original founders of the LEAGUE OF AMERICAN WRITERS and the National Organizer of that group. He also was the editor of the "Western Worker," official organ of the CP on the Pacific Coast, before 1938.

LILLIAN HURWITZ, local representative, member of the CP.

JOHN JENSEN, local representative, member of the CP.

FRANK DREDLIK, local representative, active in Communist affairs for many years.

BONNIE CLAIRE, Executive Secretary, member of the CP.

The President of the CONFERENCE OF STUDIO UNIONS is HERBERT K. SORRELL, the leader of the Communist-controlled Hollywood labor unions. He is a member of the Communist Party.

The officers of the CONFERENCE OF STUDIO UNIONS are:

HERBERT K. SORRELL, President, member of the CP.

D. T. WAYNE, Vice President, follower of the CP line.

NORVIL D. CRUTCHER, Chairman, member of the CP.

RUSSELL B. MCKNIGHT, Treasurer, follower of the CP line.

BONNIE CLAIRE, Executive Secretary, Communist.

Source A has further stated that the activities of the Communist-controlled Hollywood labor unions are not confined to labor union affairs; in fact these activities extend outward in all forms of political activity separate from the motion picture industry. These unions are affiliated with and cooperate in the activities of various Communist front organizations set up for political and propaganda purposes.

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MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION

This organization was set up on September 16, 1943, at a meeting held at 1627 Cahuenga Boulevard, Hollywood, California. The purpose of the organization is ostensibly to take part in forthcoming elections, national and local, and work for the election of candidates favorable to the cause of labor.

The formation of this group was the result of a previous meeting in Los Angeles of the UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION, this group being a unit of that parent body representing Hollywood. At this organizational meeting the following persons attended, representing the organizations mentioned:

HERBERT K. SORRELL, Studio Painters Local #644.  
NORVAL D. CRUTCHER, Laboratory Technicians Local #683.  
JOHN R. MARTIN, Laboratory Technicians Local #683.  
WILLIAM POMERANCE, Screen Cartoonists Guild, Local #852.  
D. T. WAYNE, Studio Machinists Local #1185.  
BERNARD LUSHER, Screen Office Employees Guild.  
EDWARD MUSSA, Screen Set Designers Guild.

All the foregoing persons and groups are of the CONFERENCE OF STUDIO UNIONS. All named are active leaders in the Hollywood Communist movement.

Source # has further stated that the persons present and the organizations represented at this meeting were:

FRANCES MILLINGTON, Screen Readers Guild. Nothing is known of her, but the Screen Readers Guild is completely Communist-controlled.  
C. W. OFFER, Studio Projectionists Local #165. He is known to be a fellow traveler and sympathetic to Communist causes, although his union has not officially shown such action.  
GEORGE CAMPBELL, Musicians #47. He is one of the Communist leaders in this union, which is completely under Communist control.  
AL SPEEDE, International Brotherhood of Electrical Workers, Local #40. He has shown some tendencies to fall with the Communists but as yet not enough to place him in that class. His union has taken no stand.  
DAVID V. ROBINSON, Screen Readers Guild. Nothing is known of his Communist activity, if any, but his union is completely controlled by the Communists.  
TED ELLSWORTH, Motion Picture Costumers Local #705, IATSE. He has lately been taken over into the Communist camp. His union officially has remained independent.

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J. N. SKELTON, Studio Carpenters Local #946. He has not been involved in any Communist activities; neither has his union.

HERBERT KALLER, International Photographers (Camera Men), Local #659, IATSE. He mildly sympathizes with Communist efforts, but so far has remained neutral.

BEN A. MARTINEZ, Studio Plasterers Local #755. He is definitely anti-Communist and is one of the few labor leaders in Hollywood who oppose all Communist activity.

While this organization operates in the name of the American Federation of Labor, in reality the Hollywood unit is under the control of the Communist forces. This form of political activity is one of the major aims of the Communist Party in the United States at this time. The program is nationwide, and Communists everywhere are ordered to take part in such political organizations in order to put into office persons who are favorable or in line with the Communist position.

In addition to taking part in such direct political activity as that mentioned, the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION in Hollywood labor unions, mentioned heretofore as being under Communist control, also officially supports and takes part in the activities of other Communist front groups, such as the following:

\* HOLLYWOOD DEMOCRATIC COMMITTEE.

PEOPLE'S EDUCATIONAL CENTER, a newly formed organization in the Los Angeles sector. This effort is strictly a Communist propaganda school under control of known Communists and fellow travelers. It is located in the Broadway Arcade Building, 542 South Broadway, Los Angeles.

\* Fifteen  
15th CONGRESSIONAL DISTRICT LEGISLATIVE COUNCIL. All Hollywood Communist-controlled unions are associated with this organization, which is a Communist pressure group in the Hollywood section. Its purpose is to bring out better public officials into favoring Communist aims.

LEAGUE OF AMERICAN WRITERS, a Communist cultural front.

HOLLYWOOD WRITERS SCHOOL, a school operated by the LEAGUE OF AMERICAN WRITERS to indoctrinate other writers and ambitious young people.

Source A has stated that the Hollywood labor unions are not labor unions in the common acceptance of that term; in fact, they are political organizations which have been taken over by the Communist Party for the purpose of using them to follow the political aims of that Party in its duties in carrying out the foreign policy of the Soviet Union, which at the present time calls for full prosecution of the war and pretension of support

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for democracy. At the same time Communists everywhere are to use this cloak of patriotism to intrench themselves in all organizations to capture key persons and particularly to secure control of labor unions, and by doing so to prepare themselves successfully for what may come in the future. All Communists realize that present conditions afford them their golden opportunity both for action and for propaganda, and they work feverishly day and night to attain their objects.

#### COMMUNIST INFLUENCE OVER THE HOLLYWOOD MOTION PICTURE INDUSTRY

Source <sup>a</sup> has revealed that since about the year 1934, when the Communist International (Comintern) took into account the value of the motion picture as an instrument of worldwide propaganda to be converted to the service of the Soviet Union and worldwide communism, the progress of the Communist Party of the United States in a program of penetration into and influence over that industry has been steady and consistent until June 22, 1941. That date marked the switching over of the Soviet Union from a position of friendliness and aid to Nazi Germany to an alliance with the democratic nations against Nazi Germany and Adolf Hitler. This switch was, of course, brought about by the sudden attack on the Soviet Union by the German army. The progress of Communist influence in the motion picture industry was steady up to that date. Since that time, this influence has gained such momentum that at the present time it practically controls certain departments, particularly those which determine the type of picture produced and the content of it. These are the departments of directing and writing.

As these two departments determine the so-called "cultural" aspects of the motion picture, they are the fountainhead of all propaganda emanating from the industry. Communist influence is so great over these two departments that it virtually controls the type and content of those pictures dealing with the war and the political aspects of world affairs.

Since June 22, 1941, when the foreign policy of the Soviet Union required that the Communist Party of the United States reverse itself from a position of isolation and opposition to the entry of the United States into the war, to one of all-out support of the war and ultra-patriotism, it has been possible for the Communists, using the war effort as a screen, to make tremendous progress in penetrating the cultural, technical, manual, and even production departments of the Hollywood motion picture industry. Such efforts are not confined strictly to the making of motion pictures, but are also utilized in the outside political field. Using the prestige of the motion picture industry and the wide attention it attracts, the Communists in the industry are exploiting this to the fullest extent by working within outside political groups, setting up new organizations to influence legislation in line with the present program of the Communist Party, and by spreading their activities into every phase of American life, all presumably with the fullest cooperation

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of the Hollywood motion picture industry as an institution. At the same time they use this same influence to capture the organized labor movements within the industry and lend valuable assistance, particularly financial, to those labor unions outside the industry which are under control of the Communist Party or which are suffering from an organized campaign by that Party to take them over.

As part of the over-all program of the Communist Party to penetrate and influence the production of motion pictures for propaganda purposes, the importation of known Communists and fellow travelers as employees is of very great significance. A large percentage of these persons recently brought into Hollywood and given employment are refugees who came from European countries since the beginning of the war. They have been put in responsible positions, mostly in the fields of writing and directing, and the majority of them have, since arriving, shown sympathy with the Communist cause and move in Communist and fellow traveling circles.

The activities of the Communists in the Hollywood motion picture industry can be classified in the following categories:

1. Known Communists, fellow travelers, and sympathizers employed in responsible positions in the cultural or creative fields:  
Directors  
Writers  
Musicians  
Artists  
Producers
2. Motion pictures produced which contain propaganda for Communism or the way of life in Soviet Russia:  
Mission to Moscow  
The North Star  
Hostages  
Sahara  
Action in the North Atlantic
3. Known Communists, fellow travelers, and refugees with Communist sympathies brought into the industry.
4. Communist control of A.F. of L. labor unions and independent guilds in the Hollywood studios.
5. Political groups set up by Hollywood Communists.

All of the above activities, while being carried on in different levels and in different directions, are coordinated in such a manner as to

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form and carry out a broad program to pressure the entire industry and its output to conform to the objectives of the Communist Party as an instrument of the foreign policy of the Soviet Union. All of these activities are interlocked in such a manner that the cultural fields of activity cooperate with the labor unions. The labor unions support the propaganda of writers and directors. All groups meet on the political field and support the political pressure organizations in their campaign to influence legislation.

The combined and coordinated efforts of all these sectors have a tremendous influence on the motion picture industry and have been so successful that Hollywood is being Europeanized to a startling extent.

MOTION PICTURES PRODUCED UNDER COMMUNIST INFLUENCE  
APPARENTLY FOR PROPAGANDA PURPOSES

"The North Star."

Source A has informed that this picture is a Samuel Goldwyn production. WILLIAM CAMERON MENZIES, associate producer, produced the picture. He is a fellow traveler of the Communist Party. He works in cooperation with the LEAGUE OF AMERICAN WRITERS and is an instructor and lecturer in the HOLLYWOOD WRITERS SCHOOL. Both the League and this school, which is its offspring, are completely dominated by the influence of the Communist Party.

LEWIS MILESTONE directed the picture. He has been active in Communist affairs over a period of ten to twelve years. He was born in Russia. He has been sponsor of and active in a great number of Communist front organizations. He is considered by the Communist Party to be one of its foremost supporters in Hollywood. He made a trip to Russia with LAWRENCE STILLINGS, author of "Red Square." He contributes liberally to the Communist cause and is a constant follower of the Communist Party line. He supported the New Theater League, which was affiliated with the International Union of Revolutionary Theaters, the headquarters of which were in Moscow, Russia. He wrote for the New Theater Magazine in 1937. He was a member of the Executive Board of the MOTION PICTURE SPANISH AID COMMITTEE, a Communist front. He signed the letter of "150" which was in protest against the Moscow purge trials. He is a sponsor of the HOLLYWOOD THEATER ALLIANCE, a Communist organization. He has engaged in many other Communist activities. He is a director of motion pictures and a fellow traveler and may be a member of the Communist Party. He is a member of the Executive Board of the MOTION PICTURE ARTISTS COMMITTEE and a member of the LEAGUE OF AMERICAN WRITERS.

Source B advised on December 27 that an official of the LOS ANGELES WORKERS SCHOOL, which is operated by the Communist Party, was told by ROBERT (BOB) S. ROBINSON, Executive Secretary of the LOS ANGELES WORKERS SCHOOL, that "The North Star" is the most wonderful picture he had ever seen, and, that it was the best motion picture the Communist Party had ever sponsored.

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that JOHN McMANUS has stated: "No matter what Mr. Hearst says, 'The North Star' is a superfine film about Russia. It has unforgettable performances by Walter Huston... and it brims over with rousing music mostly written by the American composer, Aaron Copland, but also including the international air and children's anthem known to fanciers of Soviet folk music as the Russian 'God Bless America.' It has a moving script by Lillian Hellman, all of whose films have been notably Hollywood's most literate and purposeful; a multi-million dollar production by Samuel Goldwyn, perceptive, exciting, direction by Lewis Milestone. In other words, 'North Star' is one hell of a wonderful movie; and the thing to start figuring out now is why the Hearsts, the Sokolskys, and others of America's blue legion have launched against it the most vicious and unprincipled smear campaign ever launched against a film in America, even more hateful than that against 'Mission to Moscow.'

"New York critic David Lardner noted: 'The picture is a honey, and Mr. Goldwyn and Mr. Milestone ought to be complimented for having had anything to do with it at all. An award for meritorious script writing in this war had better be wrapped up right away and sent to Lillian Hellman.'"

The "Hollywood Reporter" for November 8, 1943, repeated an article which appeared in "PM", which stated that JOHN McMANUS of PM had exposed an alleged order by W. R. HEARST commanding that SAMUEL GOLDWYN's "North Star" be smeared as red propaganda. It stated: "The new Samuel Goldwyn film, 'The North Star,' is by far the outstanding cinema effort dealing with any phase of the global conflict" or its "insidious, unadulterated Soviet propaganda." It stated that the review written by LAIT after orders from "the chief" (HEARST) is an out and out smear describing the picture as evil Red propaganda "which could not be worse if Stalin had paid for it."

"Variety" for November 8, 1943, under the heading, "North Star Draws Cold Press," stated, "Hearst Brands Film as Red Propaganda," and under a New York date line stated: "'North Star' ran into topnotch criticism following opening in New York last Thursday, with biggest storm brewing in Hearst newspapers, as publishers reportedly issued orders to all editors that he wanted film referred to as 'Bolshevik propaganda' and that it could not be worse if it had been paid for by Stalin. The order went on to say that editors were to pay no attention to requests from Goldwyn or his representatives for favorable criticism of the film."

The "Los Angeles Examiner" for December 9, 1943, under the heading, "Editor's Mail Box," quoted a "soldier" as saying, "Many thanks to your stage and screen reviewer, who branded 'The North Star' for exactly what it is-- Bolshevik propaganda." With the swallowing of this, 'Mission to Moscow,' and other pro-Russian sentiment, we can believe that the men who rule Russia today are a group of kindly old men whose only thought is for the betterment of humanity. We are told to please overlook the bloody purges, enslaved regiments,

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ROBERT further said that the pictures, "Mission to Moscow," "The City That Stopped Hitler," and "Battle of Russia," were exactly as they wanted them and portrayed the Communist Party line as it is presently revealed.

The "Los Angeles Examiner," for December 27, 1943, under the heading, "North Star Insidious Propaganda," carried an article by NEIL RAU in substance as follows:

"Samuel Goldwyn has a reputation for making fine pictures. He is famous for sparing no expense and for his meticulous attention to the smallest production detail. It is therefore hard for this reviewer to understand why he has squandered a cold \$2,000,000 in the making of 'North Star.' It is a picture that should never have been made--especially by an American presumably as patriotic as Samuel Goldwyn.

"Written by Lillian Hellman, whose interest in sovietism is well known, it should get more Communist converts among unthinking sophomoric minds than the late Emma (Goldman) tried to snare before her deportation. It is not that 'North Star' comes out boldly labeled as Soviet propaganda. It is too insidious for that. The danger is that someone may take the picture's musical comedy version of life in the Nazi invasion as the real thing.

"The Hellman screen play pictures a peaceful Russian village with cattle grazing, peasants living in a constant swing of delirious joy, and young people practically bewildered with ecstasy. The admirable fact that Russia is of necessity helping to win our war does not excuse the lack of verity in these scenes.

"Then come the early days of the German putsch and a grim, harrowing tale of the ravishment of the village, the mistreatment of the women and children, and the need for the men to take to the hills. A scene of particular bad taste in a vehicle that is supposed to entertain is the one showing the bleeding of little children until they die from loss of blood.

"In these days when so many homes are desolate through war losses, the witnessing of such a clinical and studied bestiality does not help our American men and women to bear their losses any better.

"Lewis Milestone, of Russian birth and ancestry, was a logical choice for making 'North Star.' It required a natural bias for the exploitation of life in the Soviet Union as conceived by Miss Hellman. Unfortunate that Mr. Milestone's talent and Mr. Goldwyn's money were used in making a picture of this type. Why not American propaganda?"

The "Hollywood Reporter" for November 8, 1943, carried an article by IRVING HOFFMAN relative to "The North Star," which stated in substance

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throttling of the press--all after the most shameful murder since the French Revolution, that of Czar Nicholas II--by the very men that are Russian leaders today. We can be forever grateful that Russia is on our side instead of with Hitler, but I don't think it necessary to kiss him on both cheeks and call him 'brother.' What a difference it is from the last days of 1939, when people were debating which was the worst, Stalin or Hitler. We can be thankful for our Allies, but we need not be asked to ignore the truth."

Source A advised that LILLIAN HELLMAN was the writer of the script. Miss HELLMAN is the wife of ARTHUR KOBER, a writer and Communist who has long been active in Communist affairs. She is a member of the LEAGUE OF AMERICAN WRITERS and a multitude of other front organizations. She was one of the leading figures in the AMERICAN PEACE MOBILIZATION and frantically opposed the entry of the United States into the war until Russia was attacked by Hitler. She is a Communist Party member.

JAY LEYDA was the technical director of this picture. He is a Communist of long standing. From 1932 to 1936 he was director of cultural propaganda in Moscow, Russia. In 1939 he was employed by the Rockefeller Foundation at New York City, Museum of Modern Art. He was discharged from that institution for Communist activity in 1940. He has a long record of Communist activity. He is a member of Branch A, Northwest Section, Communist Party of Los Angeles County. He transferred to Los Angeles from New York City on July 16, 1943.

JAMES WONG HOWE was the photographer on this picture. He has a long record of activity in Communist affairs. He is a Chinaman and is considered a trustworthy member by the Communist Party.

WALTER HUSTON was the leading actor in this picture. He played the part of Ambassador Davies in "Mission to Moscow" and is fanatically devoted to the Communist cause. He was a member of the MOTION PICTURE DEMOCRATIC COMMITTEE and its successor, the HOLLYWOOD DEMOCRATIC COMMITTEE. He is also a member of other Communist front organizations.

ANN HARDING played the part of Mrs. Davies in "Mission to Moscow."

DEAN JAGGER and ANNE BAXTER, actor and actress, played in "The North Star."

Source A further advised that this picture is loaded with Communist propaganda, and is so considered by Communists, who are instructed to boost it at all times, and particularly to solicit patronage.

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"Hostages"

Produced by Paramount Studios.

Source A has informed that FRANK TUTTLE directed this picture; also that TUTTLE is one of the leading Communists in the Hollywood section and has been active for many years in Communist activities, and that he is a member of the Communist Party.

From official records in the Los Angeles Bureau Office, the following information relative to TUTTLE has been compiled: He is a member of the following organizations: LEAGUE OF AMERICAN WRITERS, AMERICAN PEACE MOBILIZATION, COMMUNIST PARTY, HOLLYWOOD ANTI-NAZI LEAGUE, LEAGUE FOR DEMOCRATIC ACTION, HOLLYWOOD COMMITTEE TO PROTECT CIVIL LIBERTIES, EMERGENCY PEACE MOBILIZATION, HOLLYWOOD PEACE COUNCIL, HOLLYWOOD PEACE CRUSADE, AMERICAN PEACE MOBILIZATION, AMERICAN PEOPLE'S MOBILIZATION. He is a sponsor for the LEAGUE OF AMERICAN WRITERS and teaches in the HOLLYWOOD WRITERS SCHOOL, a Communist-controlled organization. He sponsored the HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE. He was the Vice Chairman of "A Program for Peace" during the pact period, and he and DONALD OGDEN STEWART, BERNARD BERNARD, and DUDLEY NICHOLS were responsible for "Hollywood Now," official organ of the HOLLYWOOD ANTI-NAZI LEAGUE. He was a member of the HOLLYWOOD ANTI-NAZI LEAGUE and a member of the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

Source A has informed that LESTER COLE, one of the writers of this screen play, is a member of the Communist Party and has been active for many years; that he is a member of the LEAGUE OF AMERICAN WRITERS and a multitude of other Communist front organizations. Informant stated that COLE is a member of the HOLLYWOOD GUILD COUNCIL and treasurer of the SCREEN WRITERS GUILD; that he was Vice President of the SCREEN WRITERS GUILD in 1942; that he is a member of the SCREEN WRITERS GUILD and a member of the LEAGUE OF AMERICAN WRITERS. He signed the letter of "150," and "400" dealing with the Moscow purge trials. He signed the call for the Fourth Writers Congress and supported the AMERICAN PEACE MOBILIZATION and was a member of the LEAGUE OF AMERICAN WRITERS. He is an instructor in the HOLLYWOOD WRITERS SCHOOL, sponsored by the Communist Party. He has been a follower of the Communist Party line and a member of the Communist Party for many years. He is a member of the Executive Committee of the Hollywood Canteen and has been an outstanding worker in Communist activities in Hollywood for many years. He was a member of the HOLLYWOOD ANTI-NAZI LEAGUE and of the HOLLYWOOD PEACE FORUM. He was a member of the Communist Party in New York City in 1941. He is a member of the Northwest Section of the Communist Party, Sunset area, in Hollywood, California, and is a member of the Writers Branch, Northwest Section. He has also been a member of the Sunset Branch of the Communist Party, Northwest Section, Los Angeles County, and a member of the Hollywood Branch of the Northwest Section. He has been a leading person in the Writers Branch of the Northwest Section, and also a member of the Hollywood Valley Branch, Northwest Section, as a writer. He has attended Communist Party meetings at the home of CARL WINTER, Executive Secretary, Los Angeles County Communist Party.

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STEFAN MEYM, who wrote the original novel from which the picture was made, likewise is a fellow traveler and sympathizer with the Communist Party.

HANS DREIER, art director on the picture, has long been identified with Communist activity.

The following actors in the cast have been identified as following the Communist Party line:

LUISE RAINER, ex-wife of CLIFFORD ODETS, Communist writer; has supported Communist front organizations for years.

ARTURO de CORDOVA, Spanish actor.

KATINA PAXINOU, Greek refugee actress.

OSCAR HOMOLKA, Russian actor; played in "Mission to Moscow"; impersonated the character of Maxim Litvinoff; has supported many Communist front activities; spends his vacations in Washington, D. C., and spends much time as a guest of the Russian Embassy. His wife sponsored a JAGRC banquet at the Beverly Hills Hotel.

RHEINHOLD SCHUNZEL, German refugee.

This is a propaganda picture in every sense of the word.

"Watch on the Rhine"

Warner Brothers production.

Source A has informed that HERMAN SHUMLIN, director at Warner Brothers, produced this picture. SHUMLIN, a former Broadway producer, has long been a fanatical follower of the Communist Party line. He has been a member of and sponsor for a large number of Communist front organizations. He was a member of the Group Theater in New York and active in all its affairs. He was sponsor for the THEATER COMMITTEE FOR THE DEFENSE OF THE SPANISH REPUBLIC. He was a member of the HOLLYWOOD COMMITTEE FOR THE FEDERAL THEATER. He was also a member of the Executive Board of the THEATER ARTS COMMITTEE (TAC), also a sponsor of the HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE. He was extremely active in the AMERICAN PEACE MOBILIZATION and all other Communist-controlled groups which opposed entry of the United States into the war up until the time Soviet Russia was attacked, whereupon he reversed his position and became an ultra-patriot.

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DASHIELL HAMMETT, writer of the screen play, is one of the most fanatical Communists in the so-called cultural division of that movement. He is President of the LEAGUE OF AMERICAN WRITERS and has been involved in this form of activity over a long period of years. He, too, has followed the twisting line of the Communist Party through all its changes, from isolation to pro-war, etc.

LILLIAM HELLMAN, writer of the original play from which the screen play was made, who worked on the screen play as dialogue writer, is a member of the LEAGUE OF AMERICAN WRITERS. She was also a member of the AMERICAN PEACE MOBILIZATION. She signed the call for the Fourth Writers Congress of the LEAGUE OF AMERICAN WRITERS. She was a sponsor of the HOLLYWOOD THEATER ALLIANCE, also of the "FRIENDS OF THE ABRAHAM LINCOLN BRIGADE," in 1939. She was a sponsor for the reception for MIKHAIL KALATAZOV, Russian film representative, at the Macombo, sponsored by the LOS ANGELES COUNCIL OF AMERICAN SOVIET FRIENDSHIP. She is a Communist Party member, and is a playwright and novelist who spends much of her time in Hollywood and has made a number of trips to Russia. She is a close associate of HERMAN SHUMLIN, and like him is fanatically devoted to the Communist cause. She is the wife of ARTHUR KOBER, an active member of the Communist Party.

CARL JULES WEYL, art director, is a fellow traveler of the Communist Party.

The following actors and actresses in the cast follow the same line as the aforementioned. All have been connected with Communist front groups in the Hollywood section and follow the general line of the Communist Party.

BETTE DAVIS, screen actress, member of SCREEN ACTORS GUILD, President of the Hollywood Canteen.

KURT KATCH, played the part of Marshal Timoshenko in "Mission to Moscow."

CLARENCE MUSE, Negro actor, long active in Communist affairs.

The entire Communist press reports this as a "must be seen" picture.

#### "Hangmen Also Die"

United Artists picture.

Source A has reported that FRITZ LANG, producer and director, produced this picture. He has been a supporter of Communist causes in Hollywood since 1936, when he came to the United States from Germany. He is not a member of the Party, but has been sympathetic with its aims and moves in Communist circles in the motion picture industry.

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JOHN WEXLEY wrote the screen play. He is a member of the Communist Party, a member of the LEAGUE OF AMERICAN WRITERS, active in the AMERICAN PEACE MOBILIZATION, and a large number of other fronts. He is fanatically devoted to the Communist cause. He is a teacher in the WRITERS SCHOOL sponsored by the Communist Party. He was a member of the HOLLYWOOD PEACE FORUM and a member of the AMERICAN PEACE MOBILIZATION. He was Vice Chairman of the AMERICAN PEACE MOBILIZATION. He was also a member of the HOLLYWOOD ANTI-NAZI LEAGUE and the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

JAMES WONG-HOWE, cameraman, is a Chinese and long active in Communist affairs. He likewise follows the lead of the Communist Party and has been a member of and sponsor for many Communist fronts. He has a long record of such activity. He lives with SANORA BABB, a member of the Communist Party, who is a member of the MOTION PICTURE COOPERATIVE BUYERS GUILD and a member of the HOLLYWOOD ANTI-NAZI LEAGUE.

HANS EISLER, musical director, also has a long record of Communist activity.

The following members of the cast are Communists or follow the Communist Party line:

BRIAN DONLEVY, follows the CP line.

ALEXANDER GRANACH, a refugee, very active in Communist fronts.

LIONEL STANDER, an active member of the Communist Party, is a comedian. He is a member of the MOTION PICTURE WORKERS INDUSTRIAL UNION. In 1934 he introduced himself at a public meeting as a member of the Communist Party. He was a member of the HOLLYWOOD ANTI-NAZI LEAGUE and of the HOLLYWOOD LEAGUE FOR PEACE AND DEMOCRACY. He was a member of the COMMITTEE FOR NORTH AMERICAN AID TO SPANISH DEMOCRACY; also a member of the SCREEN ACTORS GUILD, which has supported Communist and Communist front activities. He is a very active member of the Communist Party.

REINHOLD SCHUNZEL, German refugee, fellow traveler.

This picture also is highly recommended in the Communist press.

"Edge of Darkness"

Warner Brothers picture.

Source A has revealed that this picture was made by LEWIS MILESTONE director. (See "North Star" above for Communist activity record.)

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ROBERT ROSSEN, writer of the screen play, likewise has been extremely active as a Communist. He is a member of the LEAGUE OF AMERICAN WRITERS, Chairman of the HOLLYWOOD WRITERS MOBILIZATION, and supported the AMERICAN PEACE MOBILIZATION and other groups opposed to America's entry into the war until the time Russia was attacked. He is a member of the SCREEN WRITERS GUILD and of the LEAGUE OF AMERICAN WRITERS. He was a member of the HOLLYWOOD ANTI-NAZI LEAGUE and the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION. He was a member of the HOLLYWOOD PEACE MOBILIZATION and the AMERICAN PEACE MOBILIZATION as well as the AMERICAN PEOPLE'S MOBILIZATION. He signed the call for the Fourth Writers Congress. He is a sponsor for the HOLLYWOOD WRITERS SCHOOL, a Communist front organization. He was also the Chairman of the HOLLYWOOD MOBILIZATION FOR DEFENSE. He became violently patriotic after Hitler attacked Stalin.

The following members of the cast have records of Communist activity:

WALTER HUSTON, fanatically devoted to Communism and the Soviet Union; played Ambassador Davies in "Mission to Moscow." Member of and sponsor of many Communist front organizations in Hollywood. (See "North Star" above.)

HELMUT DANTINE, a fellow traveler, played the part of Major Kamenev in "Mission to Moscow." He is an American by birth and served in the Austrian Army in the first World War, and was later connected with the German diplomatic service.

MORRIS CARNOVSKY, actor, has a long record of Communist activity.

ROMAN BOHNEN, actor, has a long record of Communist activity. He played the part of Nikolai Krestowsky in "Mission to Moscow." He is a member of the LEAGUE OF AMERICAN WRITERS and was active in the New Theater League. He was also active in the INTERNATIONAL UNION OF REVOLUTIONARY THEATERS, the headquarters of which was in Moscow, Russia. He is a member of the "Actors Lab," a so-called Communist cultural school of acting in Hollywood.

ART SMITH, long record of Communist activity.

This picture is highly praised in the Communist press.

*Mark*      "This Land Is Mine"

RKO production.

Source A has informed that JEAN RENOIR directed this picture. RENOIR is a French refugee now directing and producing pictures in Hollywood. He had a long record as a Communist in France before coming to the United States. Since entering this country he has supported Communist causes in the Hollywood

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section, and all his contacts are with Communists or those close to that Party. He was a sponsor for the reception to MIKHAIL KALATAZOV, Russian film representative, on August 22, 1943, at the Macombo. He also sponsored the LOS ANGELES COUNCIL OF AMERICAN SOVIET FRIENDSHIP.

DUDLEY NICHOLS is the writer of the screen play. He has been active in the Communist causes for many years. He is a member of the LEAGUE OF AMERICAN WRITERS. He sponsored a reading, "Bury the Dead," at the Woman's Club in Hollywood on March 29, 1942. He was very active in the JOHN REED CLUB and was a member of the SCREEN WRITERS GUILD. The JOHN REED CLUBS were the forerunners of the SCREEN WRITERS GUILD. He was a charter member of the Hollywood Chapter of the LEAGUE OF AMERICAN WRITERS. He has a long record of Communist activity in the SCREEN WRITERS GUILD and the LEAGUE OF AMERICAN WRITERS. He signed the call for the Fourth Writers Congress, which endorsed the AMERICAN PEACE MOBILIZATION. He was Secretary of the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION and was a member of the Executive Board of the MOTION PICTURE ARTISTS COMMITTEE, which collected hundreds of thousands of dollars for Loyalist Spain and recruited several thousand young Americans to go to Spain "for the glory of the Communist cause." He was one of the most ardent members of the LEAGUE OF AMERICAN WRITERS, Hollywood Chapter. He was an instructor in the HOLLYWOOD SCHOOL FOR WRITERS, a Communist front organization. NICHOLS, along with DONALD OGDEN STEWART, FRANK TUTTLE, and BERN BERNARD, was responsible for the publication of "Hollywood Now," official organ of the HOLLYWOOD ANTI-NAZI LEAGUE, which justified the Stalin-Hitler pact of 1939. He follows all the maneuvers of the Communist Party line.

Of the cast, the following have been identified with Communist activities:

GEORGE SANDERS, Russian born actor and a fellow traveler.

PHILIP MERIVALE; Honorary Chairman of the JOINT ANTI-FASCIST REFUGEE COMMITTEE of Los Angeles, has been a longtime follower of the Communist Party line and a member and supporter of Communist fronts. He is an English actor and is a member of the SCREEN ACTORS GUILD and an ardent supporter of Communist and Communist front organizations. He is a member of the LEAGUE OF AMERICAN WRITERS and of the MOTION PICTURE ARTISTS COMMITTEE. He was active in the NEW THEATER LEAGUE. He has also been for a number of years a follower of the Communist Party line and a strong supporter of Communist fronts.

LEO BULGAKOV is a Russian actor and follower of the Communist Party line, and acted as dialogue director on this picture.

LOTHAR PERL, the musical director of this production, is a follower of the Communist Party line and moves in Communist circles.

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C. BAKALEINIKOFF was also a musical director of this picture.

This picture is highly recommended by the Communist press.

"City That Stopped Hitler"

Source A has informed that this documentary film was released by Paramount Corporation. It was assembled in this country from film shot in the Soviet Union. The English narration given with the picture was written in Hollywood by:

JOHN WEXLEY (see record above under "Hangmen Also Die").

BRIAN DONLEVY, actor, gave the narration. He is a fellow traveler and generally follows the Communist Party line.

ARTKINO, Russian motion picture organization in the United States, produced the picture.

LEONID VARLAMOV edited the film for the ARTKINO concern. Nothing is known of VARLAMOV.

This picture is highly recommended by the Communist press.

"Black Sea Fighters"

Source A has informed that this picture was made from Russian news-reel shots assembled in the United States and released in North and South America by ARTKINO, Soviet motion picture organization in the United States. The commentary as shown in the United States was written in Hollywood by CLIFFORD ODETS.

CLIFFORD ODETS is a member of the Communist Party and one of the Party's favorite propagandists in this country. He has a long record of Communist activity. He is a screen writer and is a member of the LEAGUE OF AMERICAN WRITERS. He has been paid \$2,500 per week by Paramount Studios, most of which was taken by the Communist Party as it had been instrumental in getting the job for him. ODETS came to Hollywood from New York City in 1940. He is the author of the anti-Fascist plays, "Till the Day I Die" and "Waiting for Lefty." He was a member of the National Advisory Council of the NEW THEATER LEAGUE in 1935 in New York City. He was a very active member of the AMERICAN PEACE MOBILIZATION. He was also the author of "Awake and Sing" and "Paradise Lost," plays which depict the Communist Party line. He is a member of the National Council of the LEAGUE OF AMERICAN WRITERS, which was affiliated with the INTERNATIONAL UNION OF REVOLUTIONARY WRITERS. He signed

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the open letter to "American People" on Soviet-American friendship in 1943. He sponsored the reception of MIKHAIL KALATOZOW, Russian film representative, on August 22, 1943, at the Macombo, sponsored by the LOS ANGELES COUNCIL OF AMERICAN SOVIET FRIENDSHIP. His Communist Party membership is shown by official records of the Communist Party revealed by Source C.

The narration of this play was presented by FREDRIC MARCH.

FREDRIC MARCH is a Hollywood screen actor and member of the Communist Party, and long active in Communist affairs. He is a member of the SCREEN WRITERS GUILD and an ardent supporter of Communist and Communist front organizations. He was very active in the Tom Mooney Defense Committee. He is the husband of FLORENCE ELDRIDGE, a screen actress who has been identified with Communist activities in Hollywood for several years. He is a sponsor for the HOLLYWOOD WRITERS SCHOOL, a Communist front organization. He was also the sponsor for and was active in the AMERICAN PEACE MOBILIZATION.

"Sahara"

Produced by Columbia Pictures.

Source A has informed that ZOLTÁN KORDA is the producer and director of this picture. He is a brother of ALEXANDER KORDA, English motion picture producer. He has shown strong favoritism for persons of Communist sympathies in the production of pictures.

JOHN HOWARD LAWSON, the writer of the screen play, is a member of the Communist Party and at the present time is leader of the Communist cultural groups in Hollywood motion picture industry. His record of Communist activity is an extremely long one, and he is looked up to as one of influence in the Communist Party. He is a member of Branch A-3 of the Communist Party of Los Angeles County, and his 1943 CP membership book number is 30198. He is considered the leader of the so-called Communist cultural groups in the Hollywood motion picture industry. He is the "dominant Communist in the Los Angeles motion picture area." He is a member of the SCREEN WRITERS GUILD and was a member of the JOHN REID CLUB. He was also a member of the Hollywood Chapter of the LEAGUE OF AMERICAN WRITERS and was one of the original organizers of the LEAGUE OF AMERICAN WRITERS. He was forced to resign from the LEAGUE OF AMERICAN WRITERS in 1941 because of Communist activity. He was a member of the National Executive Board of the NEW THEATER LEAGUE in 1935. He was a sponsor of the HOLLYWOOD THEATER ALLIANCE and was Chairman of a meeting where Communist propaganda was promulgated. He was active in the AMERICAN PEACE MOBILIZATION and was one of the sponsors for the AMERICAN PEOPLE'S MOBILIZATION. He screened "Smash Hitler," "All Out Aid to the Soviet Union and England," and "This Is a People's War." He is a teacher in the HOLLYWOOD WRITERS SCHOOL, a Communist front. He is also a teacher

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in the Communist Workers School. He is an officer in the MOTION PICTURE ARTISTS COMMITTEE and a signer of the call of the First American Writers Congress. He was one of the organizers of the HOLLYWOOD ANTI-NAZI LEAGUE and was active in the HOLLYWOOD LEAGUE FOR PEACE AND DEMOCRACY. He was a member of the AMERICAN PEACE CRUSADE and of the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION. He is now teaching "All Out For Full Prosecution of the War" in the Hollywood Writers School. He was a frequent speaker for the AMERICAN PEACE MOBILIZATION. He was the National Vice President at one time of the LEAGUE OF AMERICAN WRITERS. He conferred with and lunched with ALEXANDER TRACHTENBERG, member of the National Committee of the Communist Party, U.S.A., on February 7, 1943, in Los Angeles. He was arrested in Birmingham, Alabama, in 1930, "suspected Communist." He is a member of the Northwest Section of the Executive Committee of the Communist Party of Los Angeles County. He is a member of the Writers Branch of the Northwest Section of the Communist Party of Los Angeles County. He is a writer in the Valley Branch, Northwest Section. He is a leading person as a writer in the Northwest Section. He is a member of Branch A-3, Communist Party of Los Angeles County, and his 1943 CP membership book number is 30198.

The story of "Sahara" was adapted from a Soviet photoplay, "The Thirteen."

Members of the cast who have been active more or less in prominent affairs are:

HUMPHREY BOGART, a fellow traveler of the Communist Party line for many years; has been a financial contributor to many Communist causes.

REX INGRAM, Negro actor; a fellow traveler and follower of the Communist Party line.

J. CARROLL NAISH, a fellow traveler.

This picture is highly recommended by the Communist press.

The "People's World" for December 14, 1943, stated that JOHN HOWARD LAWSON and ZOLDAN KORDA, writer and director of "Sahara," are collaborating on another picture at Columbia, a screen adaptation of the play, "Counter-attack," which takes place on the Russian front. They are studying many Soviet films to aid them in making the screen version of "Counterattack" authentic.

✓ "Battle of Russia"

Source A has informed that this picture was released by the United States War Department "Army Orientation" Special Service Division. The docu-

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mentary film was made up of parts taken on the battle fronts of Soviet Russia.

Colonel ANATOLE LITVAK, Russian-born Hollywood director, is listed as the producer of this play, working in association with FRANK CAPRA, former Hollywood director, now a Lieutenant Colonel in the United States armed forces. While in Hollywood and before entering the Army, CAPRA was looked upon as a fellow traveler of the Communist Party.

ANTHONY VEILLER is listed with the title of Captain; he wrote and delivered the narration for the picture. VEILLER has long been active in Communist Party circles in Hollywood. He is a member of the LEAGUE OF AMERICAN WRITERS and other Communist front organizations.

DIMITRI VASILKIN directed the music recorded in this picture. He follows the Communist Party line and is most active in Communist affairs in the Hollywood motion picture industry.

It is reported that Major WILLIAM HORNBECK, Lieutenant WILLIAM LYON, and MARCEL COHEN were the editors of this picture. Nothing is known about the possible Communist activity of these three persons.

This picture is eulogized in the Communist press.

"Variety" for September 29, 1943, page 3, has stated that this picture is the story of the people who will not be dispossessed of their native land or freedom to govern itself as it desires--the 193 million associated folks whose home is from the Arctic to the borders of India, from Poland to Siberia.

The picture was previewed under the auspices of the Academy of Motion Picture Arts and Sciences and the fifth in the series of Army orientation films shown through the courtesy of the United States War Department and the Special Service Division of the United States Army.

"While the picture tells how the physical combat has been and is being carried on to drive the Germans back into their own boundaries, the whole effect of the narrative is to hearten the people massed behind the increasing desire of the United Nations.

"The sum total of the assembled footage has a terrific impact, and the battle tasks of the fighting Russian cameramen is almost beyond credibility. Some of it was shown before the release of 'The Battle of Stalingrad,' but there is a vast volume of new material. The account runs up to and through the summer of 1942, after the Russian armies had begun to move westward from Stalingrad.

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"The producer is Lt. Col. Anatole Litvak, working in association with Lt. Col. Frank Capra. The narrative was written and spoken by Capt. Anthony Veiller, and the editors are, Major William Hornbeck, Lt. William Lyon and Marcel Cohen. Walt Disney studios did all the animation.

"Dimitri Tiomkin conducted the music with an orchestra of 75 pieces; adding an important note to the heroic proportions of the film, presented under the general title, 'Why We Fight.'"

"Song of Russia"

Source A has informed that this picture was produced by Metro-Goldwyn-Mayer Studios.

Producer: JOSEPH PASTERNAK, Russian born, sympathetic to Communists in the motion picture industry and a fellow traveler.

Director: GREGORY RATOFF, Russian born and a fellow traveler, sympathetic to Communism and an associate socially of known Communists.

Original story written by three persons:

GUY ENDORE, long a member of the Communist Party, a member of the LEAGUE OF AMERICAN WRITERS, a teacher in the HOLLYWOOD WRITERS SCHOOL, and a fanatically active Communist propagandist.

LEO MITTLER, a member of the LEAGUE OF AMERICAN WRITERS and active in many Hollywood Communist front organizations; an active propagandist in Hollywood; refugee from Balkan country.

VICTOR TRIVAS has the same record and sympathies as MITTLER and is also a refugee from a Balkan country.

Screen play written by two persons:

RICHARD COLLINS, member, LEAGUE OF AMERICAN WRITERS, teacher in Hollywood Writers School, active in numerous Communist fronts, husband of DOROTHY COMMINGORE, screen actress; and member of Communist Party.

PAUL JARRICO, member of LEAGUE OF AMERICAN WRITERS, teacher in HOLLYWOOD WRITERS SCHOOL, active Communist propagandist, member of and sponsor for numerous Communist front organizations in Hollywood. Member

Musical director: ALBERT COATES, active fellow traveler and sponsor for many Communist front organizations.

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JEROME KERN and E. Y. HARBURG wrote the songs for the picture. Both have long records as supporters of Communist front organizations and Communist sympathies.

Of the cast, the following have records of Communist front activity and sympathies:

SUSAN PETERS  
ROBERT BENCHLEY  
VLADIMIR SOKOLOFF (played in "Mission to Moscow")  
LEO BULGAKOV  
KONSTANTINE SHAYNE (played in "Mission to Moscow")

The picture is now ready for release. It has been hailed by the Communist press as an outstanding effort. This in advance of first showing.

#### GROWTH OF COMMUNIST INFLUENCE IN THE MOTION PICTURE INDUSTRY

Source A has compiled the following information relative to the persons who have been identified as having been active in Communist circles in Hollywood and who have, within the last year, been promoted to positions as producers or directors. Such promotions permit these persons to exercise great influence in the choice of pictures and the content of the same. All of them have been active propagandists for the cause of Communism and, wherever and whenever possible, have injected such propaganda into pictures with which they were connected.

ROBERT ROSSEN, member of LEAGUE OF AMERICAN WRITERS, Chairman of HOLLYWOOD WRITERS MOBILIZATION, supporter of AMERICAN PEACE MOBILIZATION and many other Communist undertakings. ROSSEN has now been raised to the position of director by Warner Brothers.

NORMAN CORWIN, member of LEAGUE OF AMERICAN WRITERS, HOLLYWOOD WRITERS MOBILIZATION, and numerous other Communist fronts. He has a long record of Communist activity. He has been made associate producer at Metro-Goldwyn-Mayer Studios.

VINCENT SHERMAN, member, LEAGUE OF AMERICAN WRITERS, teacher in HOLLYWOOD WRITERS SCHOOL, an institution controlled by the LEAGUE OF AMERICAN WRITERS, and a close fellow traveler. He has been made producer-director by Warner Brothers Studios.

DORE SCHARY, member, LEAGUE OF AMERICAN WRITERS, teaches in HOLLYWOOD WRITERS SCHOOL, has a long record of Communist activity. He was for about one year associate producer at M-G-M. He has made producer by RKO Studios about one year ago.

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CLIFFORD ODETS, member of LEAGUE OF AMERICAN WRITERS, HOLLYWOOD WRITERS MOBILIZATION, has a long record of Communist activity and is a foremost propagandist for the Communist Party in the United States; he has long been a member of that Party. He was a writer for Warner Brothers until about December 11, 1943, and is now a producer at Warner Brothers.

SIDNEY BUCHMAN, member of LEAGUE OF AMERICAN WRITERS, teaches in HOLLYWOOD WRITERS SCHOOL, an institution set up by LEAGUE OF AMERICAN WRITERS. He has a long record of Communist activity and follows the Communist Party line faithfully. He was made a producer by Columbia Studios about one year ago.

SHERIDAN GIBNEY, member of LEAGUE OF AMERICAN WRITERS, teaches in HOLLYWOOD WRITERS-SCHOOL under control of LEAGUE OF AMERICAN WRITERS; has a long record of Communist activity in Communist fronts; follows the CP line faithfully. He has been made a producer at Paramount Studios during the past year.

JULIUS EPSTEIN and PHILLIP EPSTEIN, twin brothers; both members of LEAGUE OF AMERICAN WRITERS; WRITERS SCHOOL; have long records of Communist front activity. Both have been made producers by Warner Brothers Studios.

ARTHUR SCHWARTZ; musician, composer and writer; member of LEAGUE OF AMERICAN WRITERS; HOLLYWOOD WRITERS SCHOOL; follows the CP line and is active in front organizations; was made a producer by Warner Brothers Studio about three months ago.

E. Y. HARBURG, member of LEAGUE OF AMERICAN WRITERS; HOLLYWOOD WRITERS SCHOOL; active in numerous Communist front organizations in Hollywood. He was made producer by Metro-Goldwyn-Mayer Studios about six months ago.

#### COMMITTEE FOR POLITICAL ACTION (A.F. OF L.)

Source A reveals that a committee known as the "UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION" made its first report, and in doing so took official form at a meeting attended by some 400 business agents, Secretaries, and Executive Committees of all A.F. of L. councils and local unions in the Los Angeles area. This meeting was held in the Los Angeles Labor Temple, Los Angeles, California, on September 9, 1943.

Those comprising the committee are the following: made its first report and i

C. J. HAGGERTY of the California Federation of Labor  
J. W. BUZZELL, Secretary of the Central Labor Council

W. J. BASSETT, Secretary of the Allied Printing Trades Council

L. A. SPARKER, Secretary of the Metal Trades Council

RAY LEHENEY of the Joint Council of Teamsters

GEORGE CAMPBELL, Musicians Local 47

NORVAL D. CRUTCHER, Conference of Studio Unions, Hollywood

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The general objective of this Committee and the purpose for which it was organized was stated by C. J. HAGGERTY, the Chairman, at the meeting to be:

"In the past we have too often waited until candidates were in the field and then thrown our support to whichever seemed to us the lesser of two evils. At this time, however, we must see to it that men are nominated for office who are favorable to the cause of organized labor, and we must drive out of office those who are not and whose records show that they have consistently voted against the interests of labor."

The setting up of this Committee is part of a nation-wide movement on the part of the American Federation of Labor to influence legislation in its favor. This has always been the position of this Federation, whose political philosophy was laid down by the late Samuel Gompers as "reward our friends and punish our enemies." This form of political action by the A.F. of L. was called "pure and simple trade unionism" and has been the subject of attack and ridicule by the more radical groups in the labor movement, and particularly by the Communist Party and Communist-controlled groups.

The program of the Communist Party which always calls for penetration of the American Federation of Labor in the hope of capturing that organization for its own political purposes, is now directed toward penetrating these various "political committees" wherever set up. The Communists are now making a most intensive effort in this direction in the Los Angeles area, utilizing the Hollywood groups of the A.F. of L. for the purpose, the Communist Party having made effective progress in that sector.

Of the above-named officers of this Committee, the following are definitely followers of the Communist Party line, taking orders from that source: NORVAL CRUTCHER, GEORGE CAMPBELL, W. J. BASSETT. In the case of BASSETT, there is a slight difference from the position of the two just named. BASSETT, while not identified with Communist activity to the extent of CRUTCHER and CAMPBELL, does follow to some extent the Communist Party line and has the support of the Communist groups fully.

Since this original Committee was set up, there has been a change in the control of the LOS ANGELES CENTRAL LABOR COUNCIL. J. W. BUZZELL has been forced out as Secretary, and W. J. BASSETT, with the backing of the united Communist-controlled groups, has been elected to the position of Secretary of that body.

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MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION

Source A has submitted the following report relative to the organization of a Hollywood group affiliated with the UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION:

This UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION is a nationwide movement inaugurated by the AMERICAN FEDERATION OF LABOR for the purpose of taking part in forthcoming elections to elect to office persons favorable to labor's cause and to support, oppose and inaugurate legislation, national, state and local, favorable to the same cause.

While the American Federation of Labor as a national organization has always opposed infiltration of Communists and has consistently refused to collaborate with any cause of a Communist inspiration or origin, nevertheless there are certain sections in which the Communist Party has succeeded in taking over a large measure of control of A.F. of L. local unions. This is the case in Southern California, and particularly the Hollywood studio union section.

Seizing this opportunity to penetrate this A.F. of L. political group for the purpose of putting forth the Communist program in general, a meeting was held on September 16, 1943, at the Make-Up Artists' Hall, 1627 Cahuenga Boulevard, Hollywood, California, to set up the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION. Notice of this meeting was sent out by D. T. WAYNE, Business Representative of Studio Machinists, Local #1185. Those who responded and attended this meeting were:

FRANCES MILLINGTON, Screen Readers Guild  
BERNARD LUSHER, Screen Office Employees Guild (Communist)  
HERBERT K. SORRELL, Studio Painters, Local #644 (Communist)  
J. N. SKELTON, Studio Carpenters, Local #946  
NORVAL D. CRUTCHER, Film Technicians Local #683 (Communist)  
AL SPEEDE, International Brotherhood of Electrical Workers, Local #40  
TED ELLSWORTH, Studio Costumers, Local #705, IATSE  
JOHN R. MARTIN, Film Technicians, Local #683 (CP line follower)  
WILLIAM POMERANCE, Screen Cartoonists Guild (Communist)  
D. T. WAYNE, Studio Machinists Local #1185 (CP line follower)  
BILLY LEYSER, Society of Motion Picture Art Directors  
C. W. OFFER, Studio Projectionists Local #165 (CP line follower)  
GEORGE CAMPBELL, Musicians Local #67 (Communist)  
DAVID V. ROBINSON, Screen Readers Guild  
EDWARD MUSSA, Screen Set Designers Guild (CP line follower)  
BEN A. MARTINEZ, Studio Plasterers Local #755 (anti-Communist)  
HERBERT ALLER, International Photographers Local #659, IATSE  
(CP line follower)

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The temporary chairman of the meeting was D. T. WAYNE.

The following officers were elected at this organizational meeting:

AL SPEEDE, Chairman

D. T. WAYNE, Vice Chairman

TED ELLSWORTH, Secretary-Treasurer

NORVAL D. CRUTCHER, delegate to Central Committee Executive Board

AL SPEEDE, alternate " " " " " "

In addition to the officers named above, the minutes of this meeting name the following as members of the Executive Board:

JIM CANNON, Building Service Employees

TED TAYLOR, Independent Guilds (not A.F. of L.)

RALPH CLARE, Teamsters Local #399 (anti-Communist)

This meeting is what is called an organizational meeting; officers are elected, tentative program laid down and machinery set up to carry out the same.

The chairman, in opening the meeting, stated that this meeting was called to report and act on a larger meeting held by the UNITED A.F. OF L. COMMITTEE FOR POLITICAL ACTION on September 9, 1943, at the Los Angeles Labor Temple, at which over 400 A.F. of L. delegates were present. (See report above.)

At this larger original meeting it was recommended and adopted that a fund of \$100,000 be raised for the forthcoming political campaign and that this money be secured by an assessment of \$1.00 on each union member, or by contribution. This plan was unanimously adopted. At this meeting, certain rules were laid down to be followed by various local unions, councils, and committees in the Southern California area regarding endorsements of candidates, handling of funds, etc.

The meeting of the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION, with which this report deals, was a continuation of the September 9 meeting at the Los Angeles Labor Temple, mentioned above. This Committee is a unit of the larger group and is represented by a delegate to that group, NORVAL D. CRUTCHER.

Of the persons named above as responding to this meeting of the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION, the following are either members of the Communist Party or close fellow travelers; all have been active in Communist circles and have followed the line of the Communist Party.

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BERNARD FLUSHER  
HERBERT K. SORRELL  
NORVAL D. CRUTCHER  
JOHN R. MARTIN  
WILLIAM POMERANCE  
D. T. WAYNE  
GEORGE CAMPBELL  
EDWARD MUSSA  
TED TAYLOR

The following persons go along in a general way with the Communist influence, but their exact position is as yet not determined:

FRANCES MILLINGTON  
J. N. SKELTON  
AL SPEEDE  
TED ELLSWORTH  
→ BILLY LEYSER  
C. W. OFFER  
DAVID V. ROBINSON  
HERBERT ALLER

The following persons are definitely anti-Communist:

RALPH CLARE  
BEN MARTINEZ

Of the unions and guilds listed as attending this organizational meeting of the MOTION PICTURE LABOR COMMITTEE FOR POLITICAL ACTION, the following are completely dominated by Communist influence:

SCREEN READERS GUILD  
SCREEN OFFICE EMPLOYEES GUILD  
STUDIO PAINTERS LOCAL #644  
FILM TECHNICIANS LOCAL #683, IATSE  
SCREEN CARTOONISTS GUILD  
STUDIO MACHINISTS LOCAL #1185  
MUSICIANS LOCAL #47  
SCREEN SET DESIGNERS

Following an Executive Board meeting of the MOTION PICTURE COMMITTEE FOR POLITICAL ACTION held on October 20, and another held on October 27, next regular meeting of all delegates was held on November 10, 1943, the following persons representing their organizations attended:

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JOHN R. MARTIN, Film Technicians Local #683 (CP line follower)  
RALPH CLARE, Teamsters Local #399 (anti-Communist)  
TED TAYLOR, Screen Publicists Guild (Communist, People's World)  
BERNARD LUSHER, Screen Office Employees Guild (Communist)  
EDWARD MUSSA, Screen Set Designers Guild (CP line follower)  
WILLIAM POMERANCE, Screen Cartoonists Guild (Communist)  
DAN McCUISTION, Costume House Employees Local #21673  
BERNARD GORDON, Screen Readers Guild (CP line follower)  
W. E. MORAN, Blacksmith's Local #212  
ALVIN W. WENDT, Film Editors  
JOHN M. BECKER, Musicians Local #47  
MICHAEL COYLE, International Photographers Local #659  
AL SPEEDE, I.B.E.W. Local #40 (CP line follower)  
D. T. WAYNE, Studio Machinists Local #1185 (CP line follower)  
NORVAL D. CRUTCHER, Film Technicians Local #683 (Communist)  
TED ELLSWORTH, Motion Picture Costumers Local #705 (CP line follower)  
BONNIE CLAIRE, Conference of Studio Unions (Communist)

Of the above persons, not mentioned as attending the previous meeting, the following are part of the Hollywood Communist machine:

BERNARD GORDON (CP line follower)  
ALVIN W. WENDT (CP line follower)  
BONNIE CLAIRE (Communist)

At this meeting a general platform to be followed was announced, as follows:

1. Wagner-Dingle Social Security Bill (support)
2. Price rollbacks (demand)
3. Anti-Poll Tax Bill (support)
4. Austin-Wadsworth Bill (defeat)
5. Any form of sales tax (oppose)
6. Smith-Connally Bill (repeal)
7. Seating of labor at peace table (demand)
8. Governmental postwar planning (support)

In addition to routine business, finances, etc., it was decided to issue political bulletins, raise funds by assessments of union members, devise methods of contacting voters, registering voters, etc.

At this meeting a motion was made by BERNARD GORDON and seconded by TED TAYLOR, both Communists, that the organization invite the HOLLYWOOD WRITERS MOBILIZATION to attend all meetings. The HOLLYWOOD WRITERS MOBILIZATION is a Communist front group.

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During routine matters, BERNARD LUSHER, a Communist, proposed that the organization affiliate with the 15th DISTRICT CONGRESSIONAL LEGISLATIVE COMMITTEE. This latter organization is another Communist-controlled pressure group in this section. TED ELLSWORTH and AL SPEEDE were named as envoys to bring this about.

The next meeting of this organization was fixed for Wednesday, November 24, 1943, at Make-Up Artists Hall, 1627 North Cahuenga Boulevard, Hollywood, California.

Note: While this organization appears on the surface to be a legitimate effort of the American Federation of Labor operating through its various local unions to take part in political affairs as they affect labor, in reality the Hollywood Committee of this group is a cleverly conceived attempt to establish a Communist front, using the cloak of the A.F. of L. behind which to operate. The usual Communist formula is being followed to penetrate still further into the legitimate trade union groups.

SCREEN WRITERS GUILD

Source D revealed that on November 10, 1943, an election of officers for the coming year was held, resulting in the election of the following persons. Wherever it is known that the officer elected is a member of the Communist Party, that fact is being stated.

Officers:

MARY C. McCALL, JR., President (CP line follower)  
LESTER COLE, Vice President (Member of Branch 3-A, Group 2,  
Northwest Section, Los Angeles County CP)  
TALBOT JENNINGS, Secretary  
HUGO BUTLER, Treasurer (Member of Branch A-3, Los Angeles County CP,  
1943 CP book #49767)

Executive Board members:

MARY C. McCALL, JR.  
LESTER COLE  
TALBOT JENNINGS  
HUGO BUTLER  
MARC CONNELLY (CP line follower) ✓  
JAMES HILTON  
MICHAEL KANIN (CP line follower)  
RING LARDNER, JR. (CP line follower) Member  
GLADYS LEHMAN  
JANE MURFIN  
MAURICE RAPP (member of Branch A-1; Membership Director, Los Angeles  
County CP; 1943 CP membership book #25113)

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BETTY REINHARDT  
ALLAN SCOTT  
JOHN WEXLEY (member of Branch A-2, Los Angeles County CP)

Alternates:

RICHARD COLLINS (member of Branch A-3, Los Angeles County CP;  
1943 CP membership book #11148)

EMMETT LAVERY

WALDO SALT (member of Branch A-2; branch organizer and group  
captaining Los Angeles County CP; 1943 CP  
membership book #48263)

ADRIAN SCOTT (member of Branch A-2, Los Angeles County CP;  
1943 CP membership book #48298)

Candidates who were elected, who are known to be Communists:

MORTON GRANT (member of Branch A-3, Los Angeles County CP;  
1943 CP membership book #30204)

GORDON KAHN (member of Branch A-2, LA County CP;  
1943 CP membership book #48294)

MELVIN LEVY (CP name, GEORGE FRANCIS; member of Branch A-3,  
CP of LA County; 1943 CP membership book #30389)

LEO TOWNSEND (CP name, JOHN PAULSON; member of Branch A-1,  
LA County CP; 1943 CP membership book #36011)

SCREEN ACTORS GUILD

Source D has revealed that the following persons were elected  
officers of the SCREEN ACTORS GUILD for the year 1944:

JAMES CAGNEY, President (reelected second term)

GEORGE MURPHY, First Vice President

PAUL HARVEY, Second Vice President

WALTER LABEL, Third Vice President

LUCILLE GLEASON, Recording Secretary

RUSSELL HICKS, Treasurer

KENNETH THOMPSON (retired as Executive Secretary after  
ten years of service)

Directors:

HEATHER ANGEL

LUCILLE GLEASON

RUSSELL HICKS

BORIS KARLOFF

ROSCOE KARNES

NEOL MADISON

PHILIP MERIVALE

DICK POWELL

JOHN Qualen

JOHN WAYNE

RICHARD WHORF

Membership of the Guild, 1943:

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Class A members	1,556
Class A Juniors	1,508
Class B members	4,539
Class B members (specials)	250
Total	7,853

KENNETH THOMPSON

"Variety" for November 10, 1943, stated that KENNETH THOMPSON had resigned as Executive Secretary of the SCREEN ACTORS GUILD to accept an executive post with the William Morris Agency. It is stated that THOMPSON was one of the founders of the SCREEN ACTORS GUILD and had been its Executive Secretary for the past ten years.

SCREEN OFFICE EMPLOYEES GUILD, 1943 and 1944

Source D has revealed that the following persons were elected officers of the SCREEN ACTORS GUILD on June 8, 1943, showing the Communist connections and activities where they are known:

MARGARET BENNETT, President. (Correct name, MARGARET BENNETT WILLS; CP name, MARCIA LENNOX; member of Branch N, Northwest Section, Los Angeles County CP; delegate to CP County Convention October 31, 1943.)

EMMETT MOODY, Vice President.

BLANCHE COLE, Recording Secretary. (CP name SYLVIA ROSEN; member of Group N-1, LA County CP; delegate to LA County CP Convention October 31, 1943.)

FRANK CLARK, Treasurer.

EDWARD GILBERT, Business Manager. (Member of Branch N-2, Northwest Section, Los Angeles County CP.)

BERNARD LUSHER, Financial Secretary. (Member of Branch N-2, Northwest Section, Los Angeles County CP; 1943 CP membership book #36151.)

JUDY JURS, conductor.

ESTHER STEPHENSON, warden.

BETTY ANDREWS, Trustee.

LEROY PATTERSON, Trustee

CARL LEAVER, Trustee

BLANCHE COLE, Conference of Studio Unions Delegate. (See above.)

EDWARD GILBERT. (See above.)

BERNARD LUSHER. (See above.)

Central Labor Council delegates:

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MARGARET BENNETT (see above).

EDWARD GILBERT (see above).

EUNICE MINDLIN (member of Group N-2, Northwest Section, LA County CP)

MIN SELVIN (CP name, MARIAN LARSON; member of Group N-1; membership director of LA County CP; 1943 CP membership book #36147)

HERTA UERKVITZ (CP name, JEAN PETERS; member of Groups N-1 and 2, Northwest Section, LA County CP; delegate to LA County CP Convention October 31, 1943).

MIN SELVIN (CP name, MARIAN LARSON) is the editor of "Punching In," official paper of the SCREEN OFFICE EMPLOYEES GUILD. She is SOEG organizer and Field Representative, and receives \$65 per week and expenses.

FRANCES FREEDMAN, member of the Editorial Committee of "Punching In," is a member of Group N-1, Northwest Section, Los Angeles County Communist Party.

"Variety," the trade paper of the motion picture industry, for November 9, 1943, stated that the SCREEN OFFICE EMPLOYEES GUILD is preparing a drive to organize the motion picture industry 100% prior to the establishment by the A.F. of L. of an international union for white collar workers. It is stated that a special organizer, MIN SELVIN, would work in close co-operation with GLENN PRATT, Business Representative, and will seek support of all other film unions and guilds as well as A.F. of L. organizers. It further stated that Twentieth Century-Fox, Warner Brothers, and Paramount would be the first studios to be tackled. The statement was also made that the SOEG Executive Board had voted to work closely with the Congress of Industrial Organizations in its effort to get better wages for all office workers through the establishment of a separate unit of the C.I.O. for white collar workers. This group took the position that if 15% wage increase is a fair one to meet increased living costs for most workers, according to the Little Steel Formula, a 35% raise is necessary to bring white collar workers up to the same level.]

Source E advised on November 4, 1943, that ELIZABETH LEACH, Organizer for the Northwest Section of the Communist Party of Los Angeles County, had conferred with HERTA UERKVITZ, a member of the Executive Board and delegate to the SOEG Central Labor Council. LEACH suggested to UERKVITZ that they should move pretty fast and take a leading role, and that they should get the readers, publicists, and script clerks in as a part of the setup.

UERKVITZ told LEACH that GLENN PRATT, Business Representative of Local #644, SOEG, had talked to L. P. LINDELOF, International President of International Brotherhood of Painters, Decorators and Paperhangers of America, with headquarters in Lafayette, Indiana, about this matter, and LINDELOF had

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stated that the SOEG should have a representative present in January to take part in the election of officers of the International Brotherhood of Painters, Decorators and Paperhangers. UERKVITZ stated that PRATT was of the opinion that SOEG #644 should have control of the entertainment field and that this had been discussed at the previous Guild meeting.

LEACH suggested that a meeting should be held with some of the other A.F. of L. people, such as FRANK GREEN and GEORGE BRADLEY of the Building Service Employees Union.

UERKVITZ stated that a meeting was going to be held on Saturday, November 6, 1943, at which the following persons were expected to be present:

MARGARET BENNETT, correct name MARGARET BENNET WILLS, CP name MARCIA LENNOX, President of the SOEG, is a member of Branch N, Northwest Section, Communist Party of Los Angeles County, and was a delegate to the CP Convention of Los Angeles County, October 31, 1943.

BERNARD LUSHER, Financial Secretary, SOEG (member of Branch N, Northwest Section, CP of LA County). He was an invited guest to the CP Convention of LA County on October 31, 1943.

MIN SELVIN, member of Board of Directors of the SOEG, was a delegate from the SOEG to the Central Labor Council. She is the editor of "Punching In," SOEG official publication. She was an invited guest to the CP Convention of LA County from Branch N, Northwest Section, CP of LA County, October 31, 1943.

HERTA UERKVITZ, CP name JEAN PETERS, was the A.F. of L. delegate to the Central Labor Council. She is a member of the Executive Board of the SOEG and is the Organizer of Branch N, Northwest Section, CP of LA County, and a delegate from Branch N to the LA County CP Convention on October 31, 1943.

ELIZABETH LEACH is the Organizer for the Northwest Section of the CP of LA County.

[From the above information, it would appear that the Communist Party is endeavoring to get control of the proposed A.F. of L. union local for white collar employees.]

The trade paper, "Punching In," for February 1943, stated that ED GILBERT was elected Business Manager of the SOEG to succeed GLENN PRATT for the war's duration, subject to a regular election which took place on January 11, 1943. It stated that ED GILBERT comes to the SOEG with a fine Hollywood background gained as one of the charter members of the SCREEN SET DESIGNERS and as a past President of both the SET DESIGNERS and the HOLLYWOOD GUILD COUNCIL. He has also served as a delegate to the CONFERENCE OF STUDIO

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UNIONS since its formation. The SET DESIGNERS GUILD was organized in 1937 and GILBERT, as a member of the original negotiating committee which was responsible for setting the first white collar worker's contract in the industry, helped break the ice for white collar unions to come.

"Variety" for September 23 stated that ED GILBERT, who has been SOEG Business Manager since January, is now in the Navy, a member of the Seabees. It stated that GILBERT was drafted into the job of SOEG Business Manager when GLENN PRATT enlisted in the Army, leaving his job as a set designer. GILBERT took over his duties as a union officer at a financial loss to himself because he felt that union work was as great a contribution as he could make to the war effort as a civilian. "GIEBERT has left SOEG because the job of Business Manager was no longer available after GLENN PRATT's return from the Army. SOEG was indeed fortunate to have had the privilege of hiring GILBERT during PRATT's absence."

#### SCHOOL FOR SOLDIERS IN SHOW BUSINESS

"Variety," official trade paper in the motion picture field, for November 30, 1943, stated in substance that more than 500 enlisted men of Army Special Service, selected from units and camps of the eight Western states under the Ninth Service Command, will be brought here to get intensive instruction in various phases of show business and radio, especially angles and methods of staging shows, routines, etc., with improvised talent recruited from their particular units. It stated that sessions will be held at Santa Monica Junior College for three days, December 9-11, 1943, with thirty lecture periods to be set up. It stated that meetings were authorized by Major General DAVID McCOACH, JR., Commanding General of the Ninth Service Command, and will be under the direct supervision of Lieutenant Colonel WILLIAM A. BEVERIDGE, Chief of Special Service Division of Ninth Service Command; J. T. H. O'REAR, Chief of Military Personnel; and Captain CHESTER K. DOWSE, assistant to Colonel Beveridge. The HOLLYWOOD VICTORY COMMITTEE is cooperating in the enterprise and will line up speakers on various phases of whipping together and improvising shows and entertainment for the men in the field where professional touring units are lacking.

"Variety" for December 9, 1943, stated that Lieutenant Colonel BEVERIDGE planed in from the East to open the meetings, which are being attended by 500 enlisted men. The session will be opened by General BURKE and he will be followed by J. EDWARD BROMBERG on staging dramatic shows and comedies, utilizing five newly inducted men in a scene from "Three Men on a Horse," GLORIA STEWART, ARTHUR SHEEKMAN, ROMAN BOHNEN, and PHIL BROWN will discuss and demonstrate blackouts, and DAVE HEILWEIL will show the boys how staging can be done without the aid of props. STU WILSON of the "Quiz of Two Cities" will talk on quiz shows, and LEE LASSES WHITE will discuss the performance of minstrel shows. DAVID HEILWEIL and PHIL BROWN will handle the technical

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problems in staging shows. Professor RALPH FREUD of UCLA Dramatic Department will discuss staging and present one of "the Army play by play" one-act plays.

"Variety" for December 2, 1943, stated that five enlisted men from Fort MacArthur, with no previous acting experience, would start rehearsals for "Three Men on a Horse," under direction of J. EDWARD BROMBERG at "Hollywood Actors Lab." It further stated that the Army is bringing in 500 special service enlisted men for a course in providing entertainment with talent available in camps and posts, and recruiting instructors in various phases of the show business for the talks and demonstrations.

Source A has made inquiry of this so-called "Actors Lab" and has reported that it is not a laboratory at all, but for a time some motion picture personages had a sort of club room at 5873 Franklin Avenue, which is a private home, but the "Actors Lab" recently moved to 1455 North Laurel Drive, Hollywood. This club is an organization set up by known Communists and fellow travelers in the motion picture business for the purpose ostensibly of teaching motion picture acting, but in reality it was set up for the purpose of indoctrinating those who attend the meetings with Communist philosophy. Source A has stated that this club, or "Lab," has been in existence for about two years; that the "Lab" actually holds no classes and has no real teachers or courses, but is merely a meeting place where certain actors meet to "gossip" and plan for different things. Source A further stated that in addition to such indoctrination this organization uses its influence and connections with other Communist front organizations tied in with the motion picture industry to secure employment in the Hollywood studios, thus contributing to further Communist penetration of the motion picture industry. This organization operates in conjunction with the following Communist front groups in Hollywood: MOTION PICTURE DEMOCRATIC COMMITTEE, LEAGUE OF AMERICAN WRITERS, HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE, HOLLYWOOD DEMOCRATIC COMMITTEE.

The following persons are the instructors, directors, and sponsors of the Actors Lab:

HELEN LEVITT, nee HELEN SLOTE, 5966 Graciosa Drive, Hollywood, is the Executive Secretary of the "Actors Lab." She is also the Financial Secretary of Branch F, Northwest Section, Communist Party of Los Angeles County, which is composed of actors in the Communist Party. She resides at the above address with Mrs. THOMAS POTTS, commonly known as MARJORIE AFISKE or MARJORIE McGREGOR, who is a fulltime Party functionary serving as Membership Director, Northwest Section, Communist Party. She is paid by JOHN HOWARD LAWSON, Chairman and Executive Secretary of the Northwest Section.

DAVID HEILWEIL, an instructor in the "Lab," teaching technical improvisation, recently arrived from Cornell University. He is a record member of the Communist Party and in 1943 his membership book number was 48200. He was a member of the Sunset Branch of the Communist Party in Los Angeles, also known as Branch A.

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PHIL BROWN is an instructor in the "Lab." He lives at 8119 Kirkwood Drive, Los Angeles. He is a member of Section 57 of the Communist Party of Los Angeles County and is a subscriber to the "Sunday Worker."

Source A has furnished to the Los Angeles Bureau Office a poster program, or "callboard" bulletin, which furnishes the following information relative to this organization:

The outside cover contains the following information:

"Conference

"Ninth Service Command Enlisted Men's Special Service  
Theatrical and Music Sections.

Major General David McCoach, Jr., Commanding, Ninth Service Command.  
Colonel J. T. H. O'Rear, Director, Personnel Division.

Lieutenant Colonel William M. Beveridge, Chief, Special Service Branch.  
December 9-10-11, 1943.

United States Army Recreational Camp, Santa Monica, California."

The information relative to the Communist convention and Communist activities which appears in the records of the Los Angeles Bureau Office is being set forth, showing the names of said individuals:

ROMAN BOHNEN, an instructor in the "Lab," is a well known member of the Communist Party and has been very active in Communist circles since 1934.

J. EDWARD BROMBERG, an actor and an instructor in the "Lab," is a member of Branch F, Northwest Section, Communist Party of Los Angeles County, and is very active in following the interests of the Communist Party.

MORRIS CARNOVSKY, an actor, is a member of the Writers Branch, Branch A, Communist Party of Los Angeles County. On October 10, 1943, he had a "People's World" benefit party at his home at 9918 Toluca Lake Avenue, North Hollywood, California.

JULES DASSIN, an instructor in the "Lab," is a motion picture director. He is a member of Branch A, Group 2, Northwest Section, Communist Party of Los Angeles County, and his 1943 CP membership book is 24066. He is very active in the LEAGUE OF AMERICAN WRITERS and the HOLLYWOOD WRITERS SCHOOL.

IRVING PICHEL, motion picture director, is a consistent follower of the Communist Party line and a substantial supporter of all Communist fronts.

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IRVING REIS is a writer and is active in the "Lab." He is a member of the LEAGUE OF AMERICAN WRITERS and has been a consistent follower of the Communist Party line for many years. He is a close friend and associate of HERBERT Biberman, a leading Communist and motion picture director, and was the West Coast Director of the AMERICAN PEACE MOBILIZATION. REIS's wife, META REIS, is a member of Group 2, Northwest Section, Communist Party, and holds 1943 membership book #24227.

VINCENT SHERMAN is a sponsor of the "Lab." He is a motion picture director, and is very active in the LEAGUE OF AMERICAN WRITERS and a close follower of the Communist Party line.

FRANK TUTTLE is a motion picture director and an instructor in the "Lab." He is an outstanding member of the Communist Party, being a member of Branch A, Group 3, and the holder of 1943 membership book #47258.

ARTHUR SHEEKMAN is an instructor in "Blackouts" in the "Lab." He is a close follower of the Communist Party line.

GLORIA STEWART is a teacher of "Blackouts" in the "Lab." She is an actress and a well known member of the Communist Party.

Professor RALPH FREUD is the head of the Drama Department of UCLA. He is a member of the LEAGUE OF AMERICAN WRITERS, a sponsor of the recent WRITERS CONGRESS at UCLA, in which quite a furor resulted when JACK B. TENNEY of the Legislative Fact Finding Committee exposed the Communist domination of the WRITERS CONGRESS. He is a consistent follower of the Communist Party line.

Major TRUE BOARDMAN, an instructor in the "Lab," teaching radio work, is a Hollywood writer and a follower of the CP line.

Source A has reported that the "Actors Lab", the LEAGUE OF AMERICAN WRITERS, the HOLLYWOOD WRITERS MOBILIZATION, HOLLYWOOD DEMOCRATIC COMMITTEE, MOTION PICTURE DEMOCRATIC COMMITTEE, and the HOLLYWOOD VICTORY COMMITTEE have all been created, set up, controlled, and operated exclusively by the Communist Party for the definite purpose of spreading Communist propaganda, and that this last move is for the purpose of indoctrinating the military forces with Communist philosophy.

In connection with this program, it may be stated that the "Los Angeles Examiner" on December 28, 1943, under a New York date line and under the heading, "Cornell Swaps Faculty Reds" and "Communist Fired, New One Hired in Place," carried an article which may be of interest. It is as follows:

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"Authorities at Cornell University were disclosed today to have acted upon complaints that cadets in the Army's special training program there were being indoctrinated with Communist Party line propaganda.

"Correction of the situation was beautifully simple.

"Cornell dropped one Red professor and appointed another Red professor to take his place, without even bothering to notify a subcommittee of the House military affairs committee which had been investigating the complaints.

"The professor given his walking papers was VLADIMIR D. KAZAKEVICH, active Communist propagandist and director of the Russia area courses under the cadet training program.

"His successor is Dr. JOSHUA KUNITZ, former editor of the New Masses, former writer for the Daily Worker and a leading spirit in the Fourth Congress of the League of American Writers, which in 1941 denounced President Roosevelt for 'attempts to drag us into an imperialistic war.'

"Included in Dr. Kunitz' 10 years' activity in Communist and Communist front activities was his support of the Hitler-Stalin nonaggression pact in the New Masses.

"In 1931 he went to Kharkov, Russia, as a delegate to the second world plenum of the International Bureau of Revolutionary Writers."

The "Chicago Tribune" for December 30, 1943, carried an article under a New York date line dated December 29, 1943, as follows: "Cornell To Keep Red Professor Teaching Yanks." It related the story in substance as it is stated above, and then stated that Dr. EDMUND EZRA DAY, President of Cornell, had said that Cornell was going to keep Dr. JOSHUA KUNITZ on the faculty as he was good at associating with different groups which enabled him to be well informed on his subject matter. It was also stated that Dr. VLADIMIR D. KAZAKEVICH had gone to Harvard University to teach the same as he had been teaching at Columbia. Harvard University denied that KUNITZ was at Harvard. Dr. DAY insisted that he was at Harvard and was teaching the same or similar subjects as he had taught at Cornell.

- PENDING -

21771

UNDEVELOPED LEADS.

LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA:

Will continue this investigation at Los Angeles and Hollywood, and will obtain information relative to Communist activities and infiltration in the motion picture industry and in the political situation as it exists in Hollywood.

Will also continue to observe the production of motion pictures having a propaganda effect favorable to Communist and Russian ideology, and will obtain evidence of the activities of directors, producers, writers, actors, and distributors engaged in producing and distributing pictures of a propaganda nature.

Copies of this report are being furnished to the New York and San Francisco Offices for information inasmuch as it is believed that this report contains information which will be of interest and value to these offices.

20765

CONFIDENTIAL SOURCES

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44

TITLE: COMMUNIST INFILTRATION OF THE  
MOTION PICTURE INDUSTRY

CASE: INTERNAL SECURITY - C

S. A. JAMES G. FINDLAY

DATE: 2/12/44

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Case originated at	LOS ANGELES	Date when made	Period for which made	Report No.
made at			12/7, 18, 21, 23, 27, 28, 29/43	100-15737
Title				JAMES G. FINDLAY

~~COMMUNIST INFILTRATION  
IN MOTION PICTURE INDUSTRY~~

~~INTERNAL SECURITY - C~~

~~IN CLASSIFIED~~

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DIA~~

SYNOPSIS OF FACTS:

~~DATE 9-17-88 BY~~

~~for release 43, 766~~

Labor unions under Communist control in Hollywood motion picture industry are A.F. of L. and independent unions. (There are no CIO unions in motion picture industry.) A majority of such unions have been taken over or infiltrated by Communists until they constitute a most important and vital factor in the move of the Communist Party in the U.S. to utilize the tremendous influence of the motion picture industry for purposes of propaganda and political prestige. The influence of the CP in the motion picture industry for propaganda purposes has been utilized in its fullest extent to promulgate the CP line regardless of its changing positions. The motion picture directors, writers, musicians, artists, and producers have been utilized to produce propaganda pictures favorable to Russia and Communism. The cultural groups have cooperated with the labor unions to form political pressure groups to influence legislation. A short digest of the pictures, "The North Star," "Hostages," "Watch on the Rhine," "Hangmen Also Die," "Edge of Darkness," "This Land Is Mine," "City That Stopped Hitler," "Black Sea Fighters," "Sahara," "Battle of Russia," "Song of Russia," set out. Officers of Screen Writers Guild, Screen Actors Guild, Screen Office Employees Guild for 1944, have been obtained and set out, showing known Communist connections

Approved: *R. J. [Signature]* SAC

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1  
THIS CASE ORIGINATED AT

LOS ANGELES

FILE NO. 100-15783

REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY
LOS ANGELES	7/10/43	6/20-7/10/43	JAMES G. FITTLAY FBS
TITLE		CHARACTER OF CASE	
COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY		INTERNAL SECURITY (C)	

SYNOPSIS OF FACTS:

Investigation reveals that seven pictures--MISSION TO MOSCOW, ACTION IN THE FAR EAST ATLANTIC, RUSSIAN MASS HIDE, FEATHER OF THE PLANE, RUSSIAN PUPPIES, A RUSSIAN STORY, THIS LAND IS MINE--containing secret Communistic propaganda, have been released. Six pictures--WHITE STAR, FOR WHOM THE BELL TOLLS, RUSSIAN EMBASSY EYES, RUSSIAN PEOPLE, CHILD OF RUSSIA, IT CAN STALK YOU, CIVIL RIGHTS IN RUSSIA, RUSSIAN JEW, and SECRET SERVICE IN RUSSIAN AFFAIRS--have been made or are now in the process of being made, but have not been released. It is reported that some and perhaps all of these pictures contain information of a propaganda nature. Lists of screen writers who write propaganda material and who are known to be Communists or followers of the Communist Party line are being submitted. An American Legion Post, called the "Cinema Post", has recently been formed. Its membership is to be confined to people in the motion picture industry and it is also believed that its membership will be confined almost exclusively to Communists and Party line followers.

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 3/6/02 BY SP-68-285

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b7c

EVIDENCE:

Bureau File #100-15784.  
Bureau letter dated June 21, 1943,  
Report of Special Agent JAMES G. FITTLAY, Los Angeles,  
California, dated 2/10/43.

SEARCHED INDEXED:	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
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DETAILS:

AT LOS ANGELES, CALIFORNIA:

PROPAGANDA PICTURES

Due to the fact that "MISSION TO MOSCOW", a propaganda picture, has been shown and has attracted the attention of the American public and has caused widespread comment in the press and over the radio and the further fact that it is known that quite a large number of pictures have been made and are in the course of being made, this report will deal with the so-called propaganda films, which have an effect favorable to the Communist ideology, together with identifying data about the directors, writers, actors, actresses, executives and the so-called intellectuals, who are engaged in producing such pictures. Effort will be made to show the Communist connection and the Communist Party influence and participation in production of such motion pictures.

Following the production and showing of the "MISSION TO MOSCOW", a propaganda motion picture favoring the Soviet system of government and economy and thereby indirectly favoring Communism in the United States, the motion picture industry has already released a number of pictures which have in a greater or less degree created a similar effect. In addition, there are now in preparation in the picture studios in Hollywood, a large number of motion pictures which undoubtedly contain propaganda of a like nature. In fact, the one subject, RUSSIA, and its place in the world of events today, is the favorite subject for motion pictures at the present time. This fact was brought out forcibly in an article published by the dramatic editor, VIRGINIA WRIGHT, of the Los Angeles Daily News, under date of June 5, 1943.

In part, she stated:

"Warner Brothers' quip that 'MISSION TO MOSCOW' would 'put Russia on the map' is more truth than pleasantry, as far as the rest of Hollywood is concerned.

"Band wagons for the USSR are trumpeting from Burbank to Westwood, from Culver City to Hollywood. Refusing to jump on is like insisting that talking pictures are just a passing fancy.

"The Trotskyite press....may stamp with all its bias on 'MISSION TO MOSCOW' but it can't stop the march. For

whether or not the American public comes to know the real Russian people from this growing cycle, it will, at least, be more sympathetically disposed toward that ally.

"First of the new releases laid against Russian backgrounds probably will be Columbia's 'BOY FROM THE STALINGRAD'. LEWIS MILESTONE is completing LILLIAN HELLMAN'S drama, 'THE NORTH STAR' for SAMUEL GOLDWYN. Out at Metro in Culver City, while there are certain unexplainable delays, they're well along with a production called simply 'RUSSIA'.

"At RKO-radio CASEY ROBINSON is getting ready to produce 'REVENGE', a story of Russia's guerrilla fighters. Twentieth-Century Fox recently paid out \$30,000.00 for the Broadway play 'THE RUSSIAN PEOPLE' and Paramount has called on screen writer JOHN WEXLEY to write the screen play 'THE CITY THAT STOPPED HITLER', as a tribute to Stalingrad.

"The cycle won't stop with the pictures already in production or preparation. Agents' offices are stacked with stories about Russia written by their clients."

In order that one may better understand the methods and the nature of the Communist infiltration into the motion picture industry and the influence of the Communist Party in the making of pictures of a propaganda nature, it is deemed necessary to take into consideration the changes in the Communist Party line brought about by the political and military changes.

Source A has informed that prior to June 22, 1941, while the HITLER-STALIN Non-aggression Pact was in full force and effect, Communist influences throughout the United States and in Hollywood especially, opposed the entry of the United States into the war, and also opposed all preparations for national defense, aid to England and France, the Selective Service Act, the Lend Lease Act and other preparations then under way in the United States toward national defense.

The Communists in Hollywood and the motion picture industry opposed the making of any pictures in Hollywood, which showed sympathy for the democracies.

They label all such efforts as "war propaganda" and "warmongering" and branded all who favored preparedness as "warmongers", but when HITLER attacked STALIN on June 22, 1941, the Communist Party line immediately changed and then called for all out aid to England and the Soviet Union, aid to China and full preparation for war. The strong Communist contingent in Hollywood immediately began clamoring and demanding that the motion picture industry make propaganda pictures supporting the war in all its phases. This situation offered the Communists a splendid opportunity to pose as ardent patriots supporting the United States in its war efforts, not because of their love for the United States, but because the United States was "now an ally of the Soviet Union". The Communists seized this opportunity to inject into motion pictures, under the guise of full support of the war, propaganda glorifying the Soviet Union and JOSEPH STALIN. This tactic has been used and is now being used in an ever-increasing clamor. The Communist Party, which has a very large following among the writers, directors, actors and others in the so-called cultural and creative departments of the motion picture studios, is using these people to inject propaganda into writings and pictures to build a case for Communism in the United States by making it appear by the use of their ideology that STALIN and the Soviet Union are waging a glorious fight against HITLER.

The Communist Party line now calls for the laying aside temporarily of all revolutionary objections and the confining of its open activities to patriotic prosecution of the war. Unless one is familiar with the past activities of the individual Communist, as well as his collective activities, it is very difficult to detect those who are projecting and carrying on the work of propaganda in the pictures. Persons will be named in this report whose present activities could not be criticized. It is only by an examination of their Communist background and activities that they can be detected. It must also be borne in mind that the present party line is only temporary; that should the exigencies of the Soviet Union demand a change in its foreign policy, the Communists of the United States will immediately react to such change, even to the extent of completely reversing their present alleged position and doing everything in their power to betray the United States. It must be remembered that the first loyalty of the Communists of the United States is to the Soviet Union and JOSEPH STALIN and as has been seen in the past by the various changes in the foreign policy of the Soviet Union and the consequent changes in the activities of the Communists in the United States, they will remain faithful to the United States, only when the interests of the United States are identical with the interests of the Soviet Union.

STALIN-HITLER PACT

AUGUST 23, 1939

After HITLER had overrun Poland and STALIN had exacted one-half of Poland as his share, a pact of non-aggression was signed which was in effect until June 22, 1941. During this period, the Communists called all who advocated preparedness for war "warmongers" and were against everything which was proposed in preparation for war and preparedness.

HITLER ATTACKS STALIN

JUNE 22, 1941,

AND BREAKS THE PACT OF AUGUST 23, 1939

Source B has delineated the position and changes in the Communist Party line as reflected in the motion picture industry in Hollywood. It is as follows: Since June 22, 1941, when HITLER violated the pact between himself and JOSEPH STALIN and invaded the Soviet Union, an event which changed the "line" of the Communist Party in the United States from one of isolation and opposition to the war to one of ardent patriotism and full support of the war, the influence of the Communist Party over the motion picture industry in Hollywood, and the recruitment of that industry by Communists and fellow travellers has grown at an alarming rate. This change in the line of the Communist Party demanded that it, and its followers, take full advantage of the war situation to build the party's influence in all phases of American life. After the attack on the United States at Pearl Harbor, a situation was created that was ideal for the activities of the Communists, who could now pose as loyal patriots, devoted to the cause of democracy.

The Hollywood motion picture industry had long been a concentration point due to the value of that industry to them as a means of propaganda through pictures, a soft source of financial assistance and prestige. Consequently, when this war situation developed, the Communist Party threw everything it had into the Hollywood scene. The primary purpose of the effort was to influence the making of a type of picture that would be favorable to the Soviet Union and thus, indirectly, serve to boost the cause of Communism in the United States. As this effort was to influence the making of a certain type of motion picture, it was necessary to influence those persons engaged in the industry in the "cultural" fields, directors, writers, actors and others. In carrying out this part of the program, they were already well fitted, inasmuch as the Communists had, for many years, one of their strongest and most influential "front" organizations working in the motion picture industry.

LEAGUE OF AMERICAN WRITERS  
Powerful Front Organization

[Source B has also stated that this organization has now reached such a position of power and influence in the industry that it can be said that it practically dominates the cultural section of the motion picture industry.] The LEAGUE OF AMERICAN WRITERS, since its inception in March, 1935, when the first congress was held in New York City, at the Mecca Temple, has been completely under the domination of the Communist Party. Although the present LEAGUE OF AMERICAN WRITERS was formed in 1935, it really had its beginning in 1930, when a congress of so-called "Revolutionary Writers" was held in Kharkov, Russia. In November of the year 1930, at this congress at which three delegates, HARRY POTEKIN, MICHAEL GOLD and ISIDOR SCHNEIDER from the United States were present, a plan was laid down to enlist writers everywhere throughout the world in the cause of Communism and the defense of the Soviet Union. Between that year and 1935, these "Revolutionary Writers" set up in the United States a series of JOHN REED CLUBS, named after the Communist revolutionary, JOHN REED, to carry on the work laid down at the Kharkov congress.

In March, 1935, a call was sent out for all writers to attend a congress to be held in New York City in that month. At this congress the LEAGUE OF AMERICAN WRITERS was formed to take the place of the JOHN REED CLUBS. At this first congress, such known Communists as EARL BRONDER, MICHAEL GOLD, CLARENCE HATHAWAY, ISIDOR SCHNEIDER and many others were in attendance and delivered the main addresses and, in fact, dominated the proceedings. Since that time, a congress has been held every two years. At each of these congresses, the Communist Party has been in evidence and has had complete control of the organization. From its first inception to the present time, the LEAGUE OF AMERICAN WRITERS has never faltered in its allegiance to the Soviet Union and the cause of Communism. The Hollywood chapter of the LEAGUE OF AMERICAN WRITERS is its strongest unit. While the Hollywood Chapter of the League does not of itself openly control the Hollywood writing fraternity, it does so indirectly through its members' control of the SCREEN WRITERS' GUILD, THE WRITERS' UNION and the HOLLYWOOD WRITERS' MOBILIZATION. In addition to its influence over the writers engaged in writing and adapting plays for the screen, it has succeeded through its control over the HOLLYWOOD WRITERS' MOBILIZATION in placing its members in the Office of War Information and other government agencies. [The LEAGUE OF AMERICAN WRITERS, operating through the HOLLYWOOD WRITERS' MOBILIZATION, which in turn affiliates with the WRITERS' WAR BOARD in New York, is exercising an influence of almost

unlimited possibilities, not only in the making of motion pictures favorable to the Communist cause, but in shaping the propaganda put out by governmental agencies.]

[In addition to its influence exercised in the cultural departments, the League works in conjunction with the Communist-controlled labor unions in the picture industry, with the result that there has been built up in the Hollywood motion picture industry a machine which is well-nigh impregnable under the present war situation.]

#### WRITERS' MOBILIZATION

The motion picture trade magazine, "VARIETY", on July 22, 1942, under the heading, "CONGRESS OF WRITERS REPORT MADE TO MOBILIZATION", stated the following:-----

"A formulated report from the committee on a National Congress of Writers was submitted by JOHN HOWARD LAWSON, (correct name JACOB LEVY), last night at a meeting of the enlarged Steering Committee of the HOLLYWOOD WRITERS' MOBILIZATION. Preliminary plans call for representatives of the government, writers, journalism and radio to cover all phases of writer cooperation in the war effort.

"It is recommended that a delegate or delegates be sent East to discuss the plans with a New York writers' group. Suggestion was made that MARC CONNELLY or SIDNEY BUCHMAN make the trip to represent the committee and that ROBERT ROSSEN, Chairman of the Steering Committee, represent the WRITERS' MOBILIZATION.

"SIDNEY BUCHMAN reported on the cooperative group to be formed between the producers and the Writers' Mobilization, AL LEAVITT on educational program, the first feature of which will be a lecture by ERSKINE CALDWELL at the Roosevelt Hotel on July 31, 1942.

....."Local members of the committee, which will seek support of the New York group include

JOHN HOWARD LAWSON  
HECTOR CHEVIGNY

GEORGE OPPENHEIMER  
ALLAN RIVKIN  
TONY ALFRED  
MARC CONNELLY  
SAM MOORE  
BILL ROBERTS  
CAMERON SHIPP  
EDWARD SHODOROV

#### HISTORY OF THE LEAGUE OF AMERICAN WRITERS.

EUGENE LYONS, in his book "THE RED DECADE", page 145, has stated the following with respect to the LEAGUE OF AMERICAN WRITERS, under the principal heading "MORE PLANETS ARE LAUNCHED":

"Only a congenital dunce can peruse the proceedings of the first Congress of American Revolutionary Writers, which launched the League of American Writers, and doubt that the show was carefully staged by the Communists. Every slogan of the Comintern was woven into the design of the performance. Its fundamental assumption was the perfection of STALIN'S Russia, including its new literature. Messages from Soviet writers threw the audience into spasms of orgiastic enthusiasm. Every address was a direct or indirect salute to the Kremlin.

"Held in the New School for Social Research in New York, April 24-27, 1935, the congress occurred unknowingly on the very edge of the crumbling Third Period..... Its Muscovite inspiration was not yet muted and camouflaged; the adjective 'revolutionary' was not yet outlawed; the allegiance to Russia was not disguised. Such stratagems would confuse the issue in subsequent congresses and leave muddled literary people more muddled than ever. But now the affair was boldly Communist. BROWDER was well to the fore in the organizational stages. The fat little man with the tiny, frightened eyes, ALEXANDER TRACHTENBERG, head of the International Publishers and one of the party leaders, was busy moving scenery and prompting the actors.

"MICHAEL GOLD was greeted as 'the best-loved American revolutionary writer' and accepted the accolade without protest. He

boasted of the deepening cultural influence of the Communist Party, referring specifically to the success of the Theatre Union and the Group Theatre and to the dozens of revolutionary books rolling off capitalist presses.

"Our writers must learn", said he, "that the working class which has created a great civilization in the Soviet Union is capable of creating a similar civilization in this country! He called on red writers to regard themselves thereafter as 'artists in uniform'.

"But the center of the stage was held by the party functionaries—GOLD, HATHAWAY, FREEMAN, TRACHTENBERG, OLGIN, et al.—without the concealment which would later become compulsory. The resolutions voted by the congress followed the Moscow line as closely as any party manifesto. The main address, of course, was BRODWER'S. 'The Communist Party', he declared, 'greets this historic Congress of American Writers. We are all soldiers, each in our own place, in a common cause. Let our efforts be united in fraternal solidarity'. The remarkable fact is that an organization as frankly Muscovite should, within less than twelve months, dare pretend to be independent and non-partisan. Only one fact is more remarkable: that so many hundreds of writers throughout the country should have believed the outrageous lie.

"Before the memory of the League's parentage is quite obliterated, let me list the founding fathers for the coming historian of literary curiosities. The call for the congress was signed by:

—EARL BRODWER  
MICHAEL GOLD  
GRANVILLE HICKS  
THEODORE DREISER  
NATHAN ASCH  
LESTER COHEN  
EDWARD DAHLBERG  
JOHN L. SPIVAK  
NELSON ALgren  
ARNOLD B. ARMSTRONG  
MAXWELL BODENHEIM  
THOMAS BOYD  
BOB BROWN  
FIELDING BURKE  
KENNETH BURKE

ROBERT COATES  
ERSKINE CALDWELL  
ALAN CALMER  
ROBERT CANTWELL  
JACK CONROY  
MALCOLM CowLEY  
GUY ENDORE  
JAMES T. FARRELL  
KENNETH FEARING  
BEN FIELD  
WALDO FRANK  
JOSEPH FREEMAN  
EUGENE GORDON  
HORACE GREGORY  
HENRY HART  
CLARENCE HATHAWAY  
JOSEPHINE HERBST  
ROBERT HERRICK  
LANGSTON HUGHES  
ORRICK JOHNS  
ARTHUR KALLET  
LINCOLN KIRSTEIN

HERBERT KLINE  
JOSHUA KUNITZ  
JOHN HOWARD LAWSON  
TILLIE LERNER  
MERIDEL LE SEUEUR  
MELVIN LEVY  
ROBERT MORSS LOVETT  
LOUIS LOZOWICK  
GRACE LUMPKIN  
LEWIS MUMFORD  
EDWARD NEVHOUSE  
JOSEPH NORTH  
MOISSAYE J. OIGIN  
SAMUEL ORNITZ  
MYRA PAGE  
JOHN DOS PASSOS  
PAUL PETERS  
ALLEN PORTER  
HAROLD PREECE  
WILLIAM ROLLINS, JR.  
PAUL ROMAINE  
ISIDOR SCHNEIDER

EDWIN SEAVER  
CLAIRE SIFTON  
PAUL SIFTON  
GEORGE SKLAR  
LINCOLN STEFFENS  
PHILIP STEVENSON  
GENEVIEVE TAGGARD  
ALEXANDER TRACHTENBERG  
NATHANIEL WEST  
ELIA WINTER  
RICHARD "WRIGHT"

On Page 318 of this book, Mr. LYONS states:

"The initial congress which launched the league, as we have already recorded, was frankly Communist in its temper. Among the signers of its call were Comrades BRODER, ALEXANDER TRACHTENBERG, GOLD, MOISSAYE, J. OIGIN, JOSEPH NORTH, JOSEPH FREEMAN and other undisguised Communists. The call for the Second Congress, held in New York on June 4-6, 1937, omitted such names. It was garnished more discreetly with non-political names, in line with the new period. The signers now

were

✓ NEWTON ARVIN  
✓ VAN AUYCK BROOKS  
✓ ERSKINE CALDWELL  
✓ MALCOLM CowLEY  
✓ PAUL DE KRUIF  
✓ WALDO FRANK  
✓ LANGSTON HUGHES  
✓ JAMES WELDON JOHNSON  
✓ JOHN HOWARD LAWSON  
✓ ROBERT MORSE LOVETT  
✓ ARCHIBALD MAC LEISH  
✓ CLAUDE MC KAY  
✓ VINCENT SHEEAN  
✓ UPTON SINCLAIR  
✓ GEORGE SOULE  
✓ DONALD OGDEN STEWART  
✓ GENEVIEVE TAGGARD  
✓ JEAN STARR UNTERMAYER  
✓ CARL VAN DOREN  
✓ ELLA WINTER  
✓ and LEWIS MUMFORD."

JOSEPH E. DAVIES  
Author of the book "MISSION TO MOSCOW"

Source C reveals that JOSEPH E. DAVIES, former Ambassador to Russia and author of the book, "MISSION TO MOSCOW", was in Hollywood, California, about June 30, 1942. On this date "THE HOLLYWOOD REPORTER", under the heading "DAVIES WILL AID ON W.B.'S 'MOSCOW'" stated:

"Most important step in the production of pictures with a Russian background has been taken by Warners in getting Ambassador JOSEPH E. DAVIES to assist in the preparation of his book 'MISSION TO MOSCOW', which Warners will bring to the screen.

"In addition to the book, DAVIES is adding personal papers, memoranda, private information and other documents to the large store of material collected."

DAVIES stated as quoted in "THE HOLLYWOOD REPORTER":

"I am enthusiastic that this motion picture to be produced by Warner Brothers will make a complete and frank portrayal of conditions, contributing to the better mutual understanding and confidence between two great peoples at this particular time and will be of paramount service to the cause of the United Nations and to free men everywhere."

On July 1, 1942, "THE HOLLYWOOD REPORTER" stated:

"HARRY M. WARNER is to leave Wednesday from Washington to rush 'MISSION TO MOSCOW' into production at the earliest possible moment. WARNER personally negotiated the deal with JOSEPH E. DAVIES, former Ambassador to Russia, for purchase of best seller. Picture to be released September 15. A statement issued in Washington by DAVIES said Warner Brothers paid him the highest amount ever paid for a book, but would not disclose the purchase price. DAVIES, who is coming to Hollywood to serve as Technical Director on the film, said he is donating the proceeds of the film rights sale to 'a public cause'.

MOTION PICTURES WHICH HAVE A PROPAGANDA SLANT  
AND WHICH WILL BE TREATED IN THIS REPORT

The following so-called propaganda pictures have been released by the producers at Hollywood and same will be treated separately and individually in this report.

1. "MISSION TO MOSCOW"
2. "ACTION IN THE NORTH ATLANTIC"
3. "KEEPER OF THE FLAME"
4. "HANGMEN ALSO DIE"
5. "OUR RUSSIAN FRONT"
6. "EDGE OF DARKNESS"
7. "THIS LAND IS MINE"

"MISSION TO MOSCOW"  
Produced by WARNER BROTHERS, released  
about May 10, 1943

The following is a list of the "CAST AND CREDITS" and the "CAST OF CHARACTERS" of "MISSION TO MOSCOW", which was issued by Warner Brothers Studio:

"CAST AND CREDITS"

"MISSION TO MOSCOW"

A Warner Bros. - First National Picture

Produced by ROBERT BUCKNER  
Directed by MICHAEL CURTIZ  
Screen Play by HOWARD KOCH  
From the Book by JOSEPH E. DAVIES  
Director of Photography BERT  
GLENNON, A.S.C.  
Film Editor OWEN MARKS  
Art Director CARL JULES WEYL  
Sound by OLIVER S. GARRETSON  
Special Effects by ROY DAVIDSON  
and H. F. KOENEKAMP, A.S.C.  
Montages by DON SIEGEL and JAMES  
LEICESTER

Set Decorations by GEORGE JAMES  
HOPKINS  
Technical Advisor JAY LEYDA  
Ballet Staged by LEROY PRINZ  
Gowns by ORRY-KELLY  
Makeup Artist PERC WESTMORE  
Music by MAX STEINER  
Orchestral Arrangements by  
BERNARD KAUN  
Musical Director LEO F. FORBSTEIN  
Assistant Director FRANK HEATH  
Unit Publicist DON KING

CAST OF CHARACTERS

WALTER HUSTON	as	JOSEPH E. DAVIES
ANN HARDING	as	MRS. DAVIES
OSCAR HOMOLKA	as	MAXIM LITVINOV
GEORGE TOBIAS	as	FREDDIE
GENE LOCKHART	as	PRÉMIER MOLOTOV
ELEANOR PARKER	as	EMLEN DAVIES
RICHARD TRAVIS	as	PAUL GROSJEAN
HELMUT DANTINE	as	MAJOR KAMENEV
VICTOR FRANCEN	as	PROSECUTOR VYSHINSKY
HENRY DANIELL	as	JOACHIM VON RIBBENTROP
BARBARA EVEREST	as	IVY LITVINOV
DUDLEY FIELD MALONE	as	WINSTON CHURCHILL
ROMAN BOHNEN	as	NIKOLAI KRESTINSKY
MARIA PALMER	as	TANYA LITVINOV
MORONI OLSEN	as	COLONEL PHILIP FAYMONVILLE
MINOR WATSON	as	LOY W. HENDERSON
VLADIMIR SOKOLOFF	as	PRESIDENT KALININ
MAURICE SCHWARTZ	as	DR. BOTKIN
JEROME COGAN	as	SPENDLER
KONSTANTIN SHAYNE	as	NIKOLAI I. BUKHARIN
MANART KIPPEN	as	JOSEPH STALIN
KATHLEEN LOCKHART	as	LADY CHILSTON
KURT KATCH	as	MARSHAL TIMOSHENKO
FELIX BASCH	as	DR. HJALMAR SCHACHT
FRANK PUGLIA	as	JUDGE ULRICH

DORIS LLOYD	as	MRS. CHURCHILL
FRANK REICHER	as	COUNT WERNER VON DER SCHULENBURG
JOHN ABBOTT	as	GRIGORI F. GRINKO
DANIEL OCKO	as	HEINRICH YAGODA
IVAN TRISAULT	as	MIKHAIL TUKHACHEVSKY

In order to state the impressions one gathers from seeing this picture, it is necessary to state some of the background as it is believed to exist. It should be taken into consideration that the adaptation of the play from the book "MISSION TO MOSCOW" by JOSEPH E. DAVIES, former Ambassador to Moscow, was made by ERSKINE CALDWELL, long identified with Communist Party activity, having followed the line of the Party during all of its changes from the popular front period prior to 1939 through the period of the HITLER-STALIN Pact, which was signed on August 23, 1939, when CALDWELL opposed the Lend Lease Act, the Selective Service Act and adopted and supported the general program of the American Peace Mobilization. After HITLER attacked STALIN on June 22, 1941, CALDWELL followed the Communist Party line which called for "all out aid to Britain, the Soviet Union and China".

For years CALDWELL has been a member of the League of American Writers, a recognized Communist front organization. He has made a number of trips to Russia and is an outstanding propagandist for Communism, and has been for a number of years.

CALDWELL is recorded as an associate editor of "Soviet Russia Today". He went to Russia in 1941, and wrote the book "ALL OUT ON THE ROAD TO SMOLENSK", which is a glorification of the STALIN regime.

EUGENE LYONS in his book, "THE RED DECADE", under the heading "THE RED CULTURAL RENAISSANCE", stated in part:

"If a history of highbrow lunacies in these United States is ever written, it will be necessary to devote a large part of its space to the strange career, roughly between 1930 and 1935, of Proletarian Culture, known familiarly to its caretakers as Proletcult. The noisiest of the litter were 'proletarian criticism' and 'proletarian literature', but there were also queer pups known as proletarian theatre, cinema, painting, sculpture, music, dancing, and so on.

....."A lot of budding and a few overripe novel writers suddenly became interested in the plain people and got all puffed up over their new virtue, as though UPTON SINCLAIR, JACK LONDON, WILLIAM DEAN HOWELLS and a lot of others had never written. And above all Proletcult beckoned to droves of third-rate writers, singers, dancers, critics who recognized the draft as a short cut to recognition and ready-made audiences. Mediocrity for once seemed very like a special artistic merit.

....."there were men and women of talent among the migrants. The fact that they counted JOHN DOS PASSOS, EDMUND WILSON, WALDO FRANK, SHERWOOD ANDERSON, THEODORE DREISER and younger men like JAMES T. FARRELL, PHILIP RHAV, ERSKINE CALDWELL, etc. is proof of this. But the gifted were smothered by the proletarian phonies, by politicians legislating for artists, artists pretending to be "dialecticists", communist sycophants and logrollers. Despite the admixture of genuine artistic and moral values, it all added up to a noisy and nonsensical circus.

....."It was an amazing show the circus put on, year after year. The 'NEW MASSES' oracles were ruthless to outsiders and firm with their own to keep them from straying. DOS PASSOS was reprimanded because he 'had not sufficiently emphasized the strength of the working class'. CALDWELL was warned that he 'very inadvertently suggests the latent power of the Southern proletariat'. Writers were condemned for 'unconscious fascism' and conscious social fascism even when they thought they were doing all right."

LYONS on page 117 of the same book lists CALDWELL as one of the "founding fathers" of the LEAGUE OF AMERICAN WRITERS, along with

EARL BROWDER  
MICHAEL GOLD  
THEODORE DREISER  
JOHN L. SPIVAK  
MALCOLM COWLEY  
GUY ENDORE  
WALDO FRANK  
JOSEPH FREEMAN  
CLARENCE HATHAWAY  
LANGSTON HUGHES  
JOHN HOWARD LAWSON  
ROBERT MORSS LOVETT  
M. J. OLGIN  
SAM ORNITZ  
ISIDOR SCHNEIDER  
GEORGE SKLAR  
LINCOLN STEFFENS  
ALEXANDER TRACHTENBERG  
ELLA MAE WINTER

and other Communists and fellow travellers.

The call of the Second Congress of the LEAGUE OF AMERICAN WRITERS held in New York City on June 4-6, 1937, was signed by ERSKINE CALDWELL, MALCOLM CowLEY, WALDO FRANK, LANGSTON HUGHES, JOHN HOWARD LAWSON, ROBERT M. LOVETT, ARCHIBALD MacLEISH, UPTON SINCLAIR, DONALD OGDEN STEWART, ELLA MAE WINTER (wife of DONALD OGDEN STEWART) and other well known Communists and party line followers.

The "PEOPLE'S WORLD" for August 1, 1942, stated "Writer ERSKINE CALDWELL has been going like a house afire on 'MISSION TO MOSCOW', the Warner production of the book by ex-Ambassador, JOSEPH E. DAVIES. It took CALDWELL only two days to do the rough screen treatment."

Life Magazine for September 8, 1941, carried a story by CALDWELL entitled "RUSSIA IN WAR TIME", in which he stated that since early July, 1941, he was the first American correspondent to leave Moscow after the German invasion began. The story reflects that CALDWELL is the author of "TOBACCO ROAD" and "GOD'S LITTLE ACRES".

[redacted] has advised that "MISSION TO MOSCOW", which is being produced in picture form, is completely controlled by the Soviet Embassy at Washington, even to the naming of the actors. Informant reported that one scene of the picture would show Trotsky plotting with German agents. Informant also advised that JAY LEYDA, a known Communist, is the principal advisor on the picture.

b7D

JAY LEYDA  
Technical Director  
on "MISSION TO MOSCOW".

Source D has reported that JAY LEYDA, who was called in as Technical Director of the picture, has a long record of Communist activity. For several years prior to 1935, LEYDA was stationed in Moscow where he was director of propaganda, which was disseminated by way of the theatre and motion pictures. He came to America about 1935 and was connected with the Modern Film Library, an organization sponsored and supported by the Rockefeller Foundation. About 1939, LEYDA was discharged by that organization on account of his Communist activity. Also during that period LEYDA was the associate editor of "NEW THEATER", a Communist-controlled magazine dealing with the theaters and motion pictures in the United States. He has been a sponsor for and supporter of a large number of alleged Communist-front organizations in the United States. At the present time he is a member of, and active in the Hollywood League of American Writers. He lectures at the Hollywood Writers School, a project sponsored by the League of American Writers and completely under the domination and control of the Communist Party.

Source E advised that the following information would throw some light on the activities of Mr. LEYDA covering a period of years:

The Motion Picture Almanac for 1939-40 on Page 391, gives the following short biography of JAY LEYDA:

"JAY LEYDA, Assistant to Curator, Museum of Modern Art Film Library. Born Detroit, Michigan. In 1933 - 1936 studied in the State Institute of Cinematography, Moscow, Russia, and in the Soviet Film Industry. 1936, Modern Art Film Library." (New York City)

The Motion Picture Almanac for 1941 adds that LEYDA was born in Detroit, Michigan, in 1910; also that he was "on the Editorial Board of the quarterly magazine "FILMS". It also states that he is a "lecturer and critic".

In the Los Angeles Times for November 15, 1942, PHILIP K. SCHUEUR states "LEYDA is a Russian born American citizen".

The "NEW THEATER" for June, 1936, on Page 17, states that a delegation from the United States would visit the Soviet Union to attend the Soviet Theater Festival. It further stated "The delegation will be welcomed by prominent foreign critics and leading figures of the theater and screen arts, including TRETIAKOV, EISENSTEIN, FRIEDRICH WOLF, JAY LEYDA, LEON MUSSINAC, CHEN-I-WAN, and PISCATOR....."

Although LEYDA was in Moscow and had been there for some three or four years, according to his own biography given above, his name appears on the masthead of this "NEW THEATER" magazine as one of the "Associates" of the Editorial Staff. This magazine was a well-known Communist controlled publication, devoted to the theater and allied arts.

The New Leader of New York City for November 9, 1940, stated the following which relates to JAY LEYDA:

"NELSON A. ROCKEFELLER is one of those bright young millionaires, who wants to do something constructive with the funds his grand dad pulled out of the oil fields. Being the son of an oil magnate he should be familiar with pipe lines--like those which the caviar comrades in New York have laid out between themselves and the oil millions."

"NELSON has an important job to do.

"Then why does NELSON jeopardize his reputation and that of his division, which is close to the Defense Commission, by permitting his Museum of Modern Art Film Library--an important center--to be run by those easily identified as fellow-tourists? RICHARD GRIFFITH is the new assistant curator of the Film Library. He was appointed by THIS BARRY, we understand from sources close to the Museum, to take the place of the Soviet-trained Propaganda Commissar JAY LEYDA. LEYDA, it will be

recalled, served as curator for four years, practically ever since he left Moscow, until last July, when Miss BARRY, the curator, was compelled by public opinion to relieve him of his job.

"By substituting Mr. GRIFFITH, she hires a close friend and collaborator of LEYDA. GRIFFITH is a contributor to LEYDA'S magazine 'FIILMS', which closely follows what the Soviet intellectuals consider a 'line'.

"Mr. GRIFFITH is also a member, and one of the chief publicity agents of the Communist-controlled Association of Documentary Film Producers.

"Too much importance cannot be placed on the role which will be played by the documentary film in the propaganda which will necessarily be part of this nation's life during the next few years. Mr. ROCKEFELLER is privileged to hire whom he wants, but this is a vital international job, in which films will play a big part...the rest is obvious..."

The "New LEADER" for March 22, 1941, states the following, with respect to JAY LEYDA:

"Last year this column exposed Communist infiltration into the Film Library of the Modern Museum. We revealed that one of its directors was JAY LEYDA, former employee of Moscow's Bureau of International Revolutionary Literature. All of which is Mr. LEYDA'S privilege.

"But Mr. LEYDA was hired in Moscow by IRIS BARRY, curator of the film library. Which is NELSON A. ROCKEFELLER'S privilege. He owns the museum, along with JACK WHITNEY and a few others.

"But along comes news that Mr. ROCKEFELLER, who directs the DNAC division of cultural and commercial relations with South America, will launch an intensive program for the collection and production of informative and educational non-theatrical motion pictures to be shown before cultural groups in Latin-American countries. The program, undertaken with the cooperation of the State Department will be carried out by the Film Library, Inc., of the Museum of Modern Art of New York.

"We learn from SEYMOUR STERN, one of the nation's experts in movie history, that the Library is still the center of the tovarischi's documentary film crowd, top man of which is JORIS IVERNS, now in Hollywood trying to get backing for a series of documentary films."

The "NEW LEADER" for October 4, 1941, states the following with respect to JAY LEYDA:

"Our theatrical agents pass on to us the fact that despite repeated warnings NELSON A. ROCKEFELLER has permitted JAY LEYDA, Moscow-trained film expert, to emerge as a producer of cultural messages for showing south of the border, yi, yi, yi, yi, or maybe oi, oi, oi, oi..... Mr. LEYDA'S first opus, now in preliminary stages, is addressed at the Rockefeller-Whitney cultural relations program for the Latin Americas. The working title is 'Better Dresses, Fifth Floor'. Fifth Avenue public relations offices have indicated that the Bonwit shop and Saks have not been found 'available' for location work. By the way, has anyone, anywhere heard of an active anti-Communist getting a government job?"

EUGENE LYONS in his book "THE RED DECADE", states on Page 139 the following:

"The New Theatre boasted what is probably the largest group of 'contributing editors' ever published at one time. Besides the party wheel horses it included ANITA BLOCK, HALLIE FLANAGAN (subsequently head of the Federal Theatre Project), VIRGIL GEDDES, PAUL and Mrs. PAUL SIFTON, JAY LEYDA, H. W. L. DANA, LANGSTON HUGHES, ROBERT FORSYTHE, MURIEL RUKEYSER, and others."

The same book on Page 247 and 248, under the main heading "Hooray for Murder!", states the following:

"The variety of the signers of this amazing whitewash of STALIN prepared by movie actors and scientists must stand as a symbol of the Red Decade. Its insanity was surpassed only once, fifteen months later, by four hundred experts who publicly denied the possibility of any common ground between Russia and Germany---nine days before the two nations made their alliance in the Kremlin. Here, for the record, is the distinguished list, exactly as published by the Daily Worker of April 28, 1938: (The name of JAY LEYDA appears in this list.)

Mr. LYONS on Page 348 of the same book, under the main heading "The Last Loony Scene", states the following:

"Among the signatories of the 400-signature letter were at least 29 who had also graced the famous 150-signature letter whitewashing the Moscow trials and purges. To have given support to two such documents rates them a special listing as stooges-cum-laude, so here they are: (The name of JAY LEYDA appears in this list of 29 names.)

ROBERT H. BUCKNER  
Producer of the Picture  
"MISSION TO MOSCOW"

Source F advised that Mr. BUCKNER was born in Crewe, Virginia, May 28, 1906. He was educated at the University of Virginia, the University of Edinburgh, Scotland, and Ecole Polytechnique, Paris, France. He is a news reporter and writer by profession. After graduation, he was engaged in newspaper work abroad. In 1934 and 1935 he was located in Moscow, Russia, as correspondent for the London Daily Mail. In 1936, during the war by Italy on Ethiopia, he was a war correspondent in Ethiopia. At various times during his career as a writer, he has contributed various kinds of material to different magazines.

In 1938 he was brought to Hollywood by WARNER BROTHERS, where he wrote screen plays for motion pictures. About a year ago, when the "MISSION TO MOSCOW" was contemplated, he was made associate producer and was given the job of producing that picture for WARNER BROTHERS.

While there is no open record of Communist activities on his part known at this time, he did personally select JAY LEYDA to act as Technical Director for the picture. In that position he was responsible for the selection of the writers and actors for the picture.

It also appears that at the time Mr. BUCKNER was in Moscow in 1934 and 1935, JAY LEYDA was there also and was connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. It is therefore very probable that Mr. BUCKNER and Mr. LEYDA were acquainted with each other at that time. Private and confidential sources reveal that Mr. BUCKNER is sympathetic to Soviet philosophy, and was during the time he was abroad before coming back to the United States. The same source stated that for this reason he was selected to oversee the production of the above-named picture.

A check has been made of the pictures on which BUCKNER was employed as a writer before he was selected as the producer of "MISSION TO MOSCOW". This check reveals that he has not worked on anything of a political nature, but that his time and talent were devoted to melodrama and light comedy.

MICHAEL CURTIZ  
Listed as the Director of  
"MISSION TO MOSCOW"

MICHAEL CURTIZ appears in the official statement issued to the public through the tradepapers and publicity sheets issued by WARNERS. Investigation reveals that MICHAEL CURTIZ is an Austrian by birth, who has been in the United States about five years. He claims that he is a naturalized citizen. It is reported that CURTIZ has had very little experience as a director of pictures and that "MISSION TO MOSCOW" was directed by JAY LEYDA as appears above. No subversive activities on the part of CURTIZ are known, but he goes along with the Communist line.

FRANK HEATH  
Assistant Director  
"MISSION TO MOSCOW"

FRANK HEATH is listed as "Assistant Director" in the publicity sheets issued by WARNER BROS. It is stated that he, as Assistant Director, had nothing to do with the nature or character of the picture, that he was merely a detail man to look after the cast. The records of possible subversive activities on his part are negative.

HOWARD KOCH  
Screen Play Writer

HOWARD KOCH appears in the official statement and publicity sheets issued by WARNER BROS. as the "Screen Play" writer of the "MISSION TO MOSCOW". The information is that KOCH did not write "MISSION TO MOSCOW" and little is known about him; that the fact is that "MISSION TO MOSCOW" was written by ERSKINE CALDWELL as shown above.

WALTER HUSTON  
Leading man in the Cast playing  
the role of JOSEPH E. DAVIES

Source G advised that WALTER HUSTON, who played the part of Ambassador DAVIES in "MISSION TO MOSCOW", attended a meeting at the Shrine Auditorium on November 8, 1942, on the occasion of the twenty-fifth anniversary of the founding of the Soviet Republic. The celebration was "a salute to our Russian Ally". This American-Soviet Friendship Rally was attended by more than five thousand

people. WALTER HUSTON served as a member of the invitation committee and also on the "program and arrangements committee".

At this meeting, many Communist circulars and booklets were distributed and sold. The meeting was declared to be a decidedly Communist meeting.

Source G has stated that WALTER HUSTON was elected a member of the Executive Board of the Hollywood Democratic Committee on March 4, 1943. This informant has also stated that this organization is "definitely a Communist front organization" and is a revival of the old Motion Picture Democratic Committee which was a Communist front organization under a changed name, that the personnel of these two organizations was practically the same.

~~JORIS IVENS~~  
Friend of WALTER HUSTON and JAY LEYDA

JORIS IVENS is a close associate of WALTER HUSTON and JAY LEYDA. The "HOLLYWOOD REPORTER" for January 16, 1942, page thirteen, announced that JORIS IVENS had made a documentary film, "OUR RUSSIAN FRONT" with LEWIS MILESTONE as director and WALTER HUSTON as narrator, written by ELLIOT PAUL, an artkino (Russian), production distributed under the auspices of the Russian War Relief, Inc.

The JACK TENNEY Investigating Committee of the California State Legislature reported the following with respect to JORIS IVENS:

The report stated that the Los Angeles Daily News for December 19, 1941, states the following: "IVENS is on his way to becoming a citizen .....has his first papers." The report further stated that IVENS is leaving for Washington, D. C., where he is to interview officials of the State Department with a view to making documentary pictures on Dutch East Indies and that he is to present another idea to the Department of Agriculture. He will do defense pictures.

The report further states, "Subject is a Dutch Communist. He plied back and forth between Holland and the Soviet Union in the early 1930's. He was an instructor in Revolutionary Literature in Moscow! The report also stated he was also an instructor in Film University in Moscow and during this time made documentary films in Holland.

The New Theatre Magazine of 1935-1936 mentions him many times. This was a Communist Party publication.

The report states that IVENS did "Zeuderzee Project" (Holland's WPA), a so-called documentary picture. He was connected with Phillips Radio, a European concern, in 1933 and 1934.

He did the picture, "The New Earth", a Communist line picture, in 1934.

In 1936, and 1937, he photographed a documentary film written by ERNEST HEMINGWAY, on the Spanish War called "The Spanish Earth". This picture was distributed through the Communist Party channels and it was praised by Communist Party publications, particularly the magazine, "New Theatre".

The report further stated that IVENS made a film in China in 1938-1939, "Four Hundred Million" which also followed the Communist Party line and was praised by Communist publications and distributed through Communist Party channels. He spent considerable time at Formosa. It is not known what he did there.

He made, "The Power and the Land" depicting rural electrification in connection with the Tennessee Valley Authority in 1940. This, too, was praised by the Communist press.

The report further stated that IVENS was in the Modern Film Library of the Rockefeller Foundation in New York City and worked behind the scenes with JAY LEYDA in putting over the Communist Party program in this institution. The TENNEY report further stated that IVENS announced the formation of the "Institute of Film Technique" at City College, New York City, with JOHN GRIERSON of Canada, ALICE V. KELLIHER of Massachusetts, and WILLARD VAN DYKE.

The same source stated that the "PEOPLE'S WORLD" for October 9, 1941, page five, mentions IVENS as an "outstanding leader in the documentary film field". This source also stated that IVENS was one of the organizers of "Communist Film and Photo League" in New York City in 1933 or 1934, that he worked in the Modern Film Library, a Communist Center in New York City, for a number of years. It was also stated he made a number of Communist propaganda short subjects.

Source H stated that IVENS is a motion picture director, who specializes in the production of "documentary films", that he was born in Holland and claims to be a naturalized American citizen. Before coming to the United States early in 1936, IVENS was active as a motion picture director in Holland and the Soviet Union. It was in the latter country where he

received his schooling in "collective work", according to a statement which he made in an article written by himself in the "New Theatre" magazine for October, 1936, on page nine. This magazine was a publication devoted to the stage and screen and was a distinct medium for propagation of the Communist Party line.

Source H stated that IVENS' first production to gain attention was a film called "Borimage" which dealt with a particularly vicious situation in the mines in Belgium. It was described in Communist publicity circles as a "drama of revolutionary truth".

This picture was strongly censored by the New York Board of Censors and much of the content was removed before it was shown publicly.

Source H stated that upon his arrival in Hollywood in 1936, IVENS took part in Communist front activities and he interested himself in the agricultural strikes that were then prevalent in California. He was in constant association with such well known Communists and fellow travellers as HERBERT Biberman, LILLIAN HELLMAN, TESS SLESSINGER, SIDNEY BUCHMAN, IRVING REIS, VIOLA BROTHERS SHORE, DONALD OGDEN STEWART and others of that clique.

Source H stated that during the Spanish Civil War, IVENS went to Spain, and in company with ERNEST HEMINGWAY, photographed war scenes there and made the picture called "Spanish Earth", a propaganda film following the Communist Party line. Informant stated that IVENS was connected with the Modern Film Library, a project set up by the Rockefeller Foundation, New York City. He also stated that at the same time, IVENS was President of the Association of Documentary Film Producers, 1585 Broadway, New York City.

Source H stated that in addition to the above activities, IVENS also made a picture called, "The Four Hundred Million". It was made in China and was a propaganda picture following the Communist Party line.

Source H further stated that in 1940, IVENS was employed by the United States Government Rural Electrification Administration Project, under the direction of PARE LORENTZ. The picture, "The Power and the Land", was made with the object in view of "putting over" rural electrification in the United States.

The same source further stated that in 1939, IVENS was a sponsor for an organization called the Motion Picture Guild, the purpose of which was to produce pictures of a propaganda nature following the Communist Party line.

One picture particularly was considered. It was based on the book, "School for Barbarians". The book was written by ERIKA MANN, a well-known fellow traveller and a refugee from Germany.

Source H stated that the sponsors of this organization were HERBERT Biberman, LILLIAN HELLMAN, TESS SLESSINGER, IRVING REIS and SIDNEY BUCHMAN. He also stated that all of the parties named are well known Communists or fellow travellers of long standing in Hollywood.

Source H further stated that IVENS has been in Hollywood since 1941, and has been active in Communist circles. He is associated with such organizations as the League of American Writers, Hollywood Writers' Mobilization and various Russian relief organizations. Informant stated that in connection with LEWIS MILESTONE, a Hollywood motion picture director and for many years a fellow traveller, IVENS made a documentary picture, "Our Russian Front". This picture was shown at the Filmarte Theatre, Hollywood, on March 4, 1942, to raise funds for the Russian War Relief Association.

Source H stated that WALTER HUSTON was the narrator and is the same WALTER HUSTON who appeared in "MISSION TO MOSCOW". He stated that ELLIOT PAUL, writer of the picture, "Our Russian Front", has long been connected with Communist activities in Hollywood, that he is a member of the League of American Writers, and was a leader in the American Peace Mobilization and was active in other organizations of this nature.

Source H stated that DIMITRI TIOMKIN, a Russian composer who has followed the Communist Party line, was associated with IVENS in this venture. Source H stated that IVENS also made the picture, "Action Stations", a convoy picture, for the Canadian Government. He further stated that IVENS is at the present time cooperating with Communist elements as he has been doing for the past several years. He also stated that IVENS is considered one of the leading propagandists in the documentary film field.

The School For Writers in Hollywood, California, issued a prospectus for the summer term for 1943, in which JORIS IVENS is listed as the instructor of "documentary films", which is a series of lectures at which selected documentary films will be shown. It stated that the class and the instructor will discuss in detail the practical problems of writing and filming the documentary films, with special emphasis on the role of the documentary film in the war. It also stated that IVENS was the producer-director of "Spanish Earth", "Four Hundred Million", "Power and the Land" and most recently, "Action Stations" for the Canadian Government. It also stated that IVENS is "a member of the faculty of the Art and Cinema Department, U.S.C.". (University of Southern California).

ROMAN BOHNEN  
Actor who played the role  
of  
NIKOLAI KRESTINSKY

Source I advised that ROMAN BOHNEN is an actor and is a member of the League of American Writers and has been connected with Communist Party activities for the past eight years or more. He was active in the New Theatre League and other theatre groups affiliated with the International Union of Revolutionary Theatres with headquarters at Moscow, Russia. He is now an instructor in the project called, "Actors' Lab", a Communist cultural school of acting in Hollywood.

OSCAR HOMOLKA  
Actor who played the role of  
MAXIM LITVINOV

Source J has stated that HOMOLKA is a Russian and is a well-known fellow traveller in Hollywood. He stated that HOMOLKA is a professional actor and has been for many years, that his social activities are confined to the fellow travelling activities in Hollywood.

Source J further stated that HOMOLKA has supported a number of Communist front organizations in Hollywood and his sympathies are with this group. He further stated that for the past two or three years, HOMOLKA has spent a vacation of some two or three months' duration in Washington, D. C., at which times he was a guest of the Russian Embassy.

Source J further stated that Mr. and Mrs. OSCAR HOMOLKA were sponsors of the Joint Anti-Fascist Refugee Committee Banquet which was given at the Beverly Hills Hotel for the benefit of that organization.

VLADIMIR SOKOLOFF  
Actor who played the part of  
President KALININ  
of the Soviet Republic

Source K has reported that SOKOLOFF, who took the part of President KALININ of the Soviet Republic, in the picture "MISSION TO MOSCOW", is a Russian and has been an actor in Hollywood for many years. He stated that SOKOLOFF

belongs to the same organizations to which HOMOLKA belongs, that they were great friends and associates. He stated that SOKOLOFF devotes a great deal of his time to arranging affairs for the Russian War Relief.

HELMUT DANTINE  
Actor who played the part of  
Major KAMENEV

HELMUT DANTINE is an Austrian by birth and served in the Austrian Army in the first World War. He was later connected with the German Diplomatic Service.

Source L has informed that the other persons mentioned in the "Cast and Credits" and "Cast of Characters" of "Mission to Moscow" are the general run of the motion picture industry and that very little, and in some instances nothing, is known about them and they are not people who influence the nature and character of the picture in which they appear in any way.

Newspaper Comment

The trade magazine, "VARIETY" for June 1, 1943, stated the following with respect to "MISSION TO MOSCOW":

"The Republican National Committee issued a single sheet, larger than a newspaper page, reprinting criticisms from DOROTHY THOMPSON, WESTBROOK PEGLER, BENJAMIN DE CASSERES, Time mag and others. Over all, on the reprint page, was the banner line, 'Mission to Moscow' Denounced as Phony Propaganda. On the page also was a Republican editorial titled 'Is the New Deal Implicated?'"

The article further stated, "President Roosevelt's personal ambassador and campaign contributor, JOSEPH E. DAVIES, participated in Hollywood in the production of the film and undoubtedly aided in its final editing. Would he have done so without White House consent?"

"LOWELL MELLETT, White House intimate and Office of War Information's personal representative in Hollywood, was on the ground during the filming of 'Mission to Moscow'. He has ordered that all scripts before and during production be presented to him. Is it possible that an exception was made for this film affecting so directly America's international relations?"

"There can be little doubt that the furore over 'Mission to Moscow' was created by an American element of Communists whose purge by Russia is so effectively dramatized in the picture."

"The entire bitter attack on the picture thus becomes a bitter attack on principle, rather than on the picture as such, and boils down to the unfounded accusation that it is 'propaganda for a lie'.

The same issue of "Variety" in a different article under the headline, "Hull Okayed 'Mission!'" stated the following:

"Reports here are that the State Department first viewed and approved WB 'Mission to Moscow' before it was given public showing .....which has not stopped the Congressional shot-gunning at the film which, after the initial plug in the Congressional Record, has now been the subject of three left jabs in that tone from three western Congressmen."

"Variety" for May 26, stated in part: "Warners' 'Mission to Moscow' is still taking the bumps in Congress. Representative MARTIN T. BENNETT of Missouri inserted the latest slug in the appendix of today's Congressional Record under the title, 'Hollywood and Communism'!"

"BENNETT wound up and let go with this: 'Hollywood, in its usual extreme style, has apparently lost its head and gone completely overboard in its attempt to make Communism look good'."

The Los Angeles Examiner for May 25, 1943, under the headline, "The American Viewpoint", quoted a letter which JACK WARNER had addressed to WILLIAM RANDOLPH HEARST complaining about the critical attitude of the Examiner relative to "Mission to Moscow" and requesting Mr. HEARST to "print the other side also in your valuable papers".

The Examiner carried the complete letter which WARNER addressed to HEARST and the latter's reply thereto. HEARST'S reply to WARNER is as follows:

"May 19, 1943.

"Mr. JACK WARNER  
WARNER BROS. MOTION PICTURES CO.,  
New York City, New York.

Dear JACK:

"I certainly do not wish anything to impair our friend-

ship and I hope that criticism of any screen product offered for public patronage and customarily subject to public criticism will not be considered an unwarranted or an unfriendly act.

"Our papers printed the criticism by Professor DEWEY and SUZANNE LAFOLLETTE of your film, 'Mission to Moscow', because we thought that criticism presented not only a truly American viewpoint, but a factual statement of the situation, and that both an American viewpoint and a factual statement were necessary for the enlightenment of the public.

"You say our papers 'should state the other side of the case in reply to such attacks as DEWEY and LAFOLLETTE'.

"Your film, Mr. WARNER, gives 'the other side of the case' - the Communist side - quite completely.

"My contention is that it is entirely essential, not only in the interests of FAIRNESS, but in the interests of FREEDOM, for an American newspaper to print the ANTI-Communist - the DEMOCRATIC side of the case.

"I think it is quite as much the duty of the American press to defend Democracy against Bolshevism as against Fascism or Nazism or any other form of totalitarian tyranny.

"I am sorry that we disagree on the proper function of the press, - and of the moving picture.

"But I am sure that you will realize that our attitude toward your screen product (an attitude so frequently favorable, but in this case frankly critical) is guided by no personal unfriendliness, but merely by a sense of public duty.

"Sincerely,

"W. R. HEARST."

ALVAH CECIL BESSIE is referred to in the letter of reference in which it is stated that he is "a writer for the 'NEW MASSES', Communist Party

organ for the 'intelligentsia', one ALVAH BESSIE is also in Hollywood".

Source M reveals that BESSIE was born in New York City on June 4, 1904; that he attended the De Witt Clinton High School, New York City, and graduated from Columbia University in 1924; that he won the GUGGENHEIM FELLOWSHIP in 1935; that he was dramatic and book editor for the Brooklyn Daily Eagle from 1936 to 1937. This source further reveals that BESSIE went to Spain on February 3, 1938, and enlisted in the Abraham Lincoln Battalion and was later made the front line correspondent for the Brigade's official organ, "VOLUNTEER FOR LIBERTY", as B. ALSTERLUND.

Source M further advised that BESSIE came to Burbank, California, and gave his address as in care of Warner Brothers Studio.

Source M stated that BESSIE was instructor at the Communist Workers School and that a booklet put out by the Workers School stated that ALVAH CECIL BESSIE will teach "Literature and the World We Live in". This source stated that this course will attempt to relate the world in which we live to some outstanding achievement of the literary art of our time.

Source M further stated that the leading dramatic writers of our period (STEINBECK, SHOLOKOV, RICHARD WRIGHT, LILLIAN HELLMAN, HEMINGWAY, ALBERT MALTZ, CLIFFORD ODETS, TIEN CHUN, FRANZ WEISKOPF and ANNA SECHERS) will be used as a point of departure for discussions of the history of social institutions as they have been reflected by the great writers of all time.

This prospectus listed BESSIE as a "novelist, short-story writer, critic, staff writers for 'NEW MASSES', author of 'BREAD AND A STONE', 'MEN IN BATTLE' and 'DWELL IN WILDERNESS'".

Source M has further advised that BESSIE is a member of the National Board of the League of American Writers and is a teacher and lecturer in the Hollywood Writers School; that he is also on the Studio Committee of the Screen Writers Guild and at the present time is writing on a picture for the Warner Brothers Studio.

Source N revealed that on March 26, 1943, BESSIE wrote a letter to Corporal MILTON WOLFF, Station Complement, Camp Wheeler, Georgia. WOLFF was an officer in the Loyalist army in Spain during the Spanish Civil War and was the National Commander of the Abraham Lincoln Brigade in the United States in 1939.

The letter is as follows:

2924 Montcalm Avenue  
Los Angeles, California

March 26, 1943

"That'll learn you. You dirty red. Whyn't you think of all these things long ago before you went to Spain to help those dirty reds? Or whyn't you be like me--sell out to the enemy? You know what happened. The Pres. say that I was too damaging to the status quo on NM, so he called his friend Jack L. Warner (they're just like that), and said, Jack old guy, that Bessie guy is getting too much influence. Now these reds, he said, they can be bought. So Jack, here I am working for the enemy, writing a Great War Picture in which I have two characters--Marines--one modeled after Sergeant Hermann Boettcher, the other after Major Evans Carlson. How long they'll remain in the picture is anybody's guess, but I'll try. So I get elected to the studio committee of the Screen Writers Guild; and they make me a Red Cross Captain, and I collect over 2000 from 20-odd writers and everybody loves me. And you are in the brig. You can always try that chloropicrine out on yourself, if the going gets too tough. Lucky you. Me, I like my garlic in the salad bowl. Dick Ruseiano has turned up in the Arizona desert, on maneuvers among the sidewinding rattlesnakes, Gila Monster, tarantulas and Black Widows (a species of spider, not a dame). His address, if you want it is [redacted] You

b6  
b7C

are soaking and he is broiling. I'll let you know when a screen credit is coming up. Not for a year, anyhow, as it takes that long to release a picture once it's finished being written and goes into production. So save your pennies. But see: Airforce, The Edge of Darkness, Action in the North Atlantic. They're all good; the latter two better than you'd believe. All WB pix.

more soon

/s/ "AB"

PURGE TRIALS  
ACCORDING TO EUGENE LYONS

EUGENE LYONS in "THE RED DECADE" under the heading "HOORAY FOR MURDER" gives the following information relative to the purge trials and the attitude of the American Communists relative to the same.

Beginning on page 246, he states in part:

"A definitive judgment of the Moscow trials, and of the mass killings without trial behind them, calls for a profound knowledge of the Russian Revolution, its leaders, its ethics and motivations. As a minimum it presupposes a thorough study of the trial records, the literature of exposure outside Russia, an intimate familiarity with the life stories of the Old Bolsheviks actually on trial."

"But there were some 150 Americans for whom the problem was easy as pie. They saw in it neither mystery nor confusion. They knew and proclaimed their knowledge. With sweeping self-confidence that savors of higher revelation they diagnosed the Russian purges and made their findings public. Those findings were not tentative, theirs was an unqualified and unequivocal verdict, justifying JOSEPH STALIN and his overworked executioners.

The Daily Worker for April 28, 1938, related the story in the following fashion:

"Nearly 150 prominent American artists, writers, composers, editors, movie actors, college professors and Broadway figures yesterday issued a statement in support of the verdict of the recent Moscow trials of the Trotskyite-Bukharinite traitors"......the amateur jurists gave it as their solemn and considered, nay impassioned opinion that the trials "have by sheer weight of evidence established a clear presumption of the guilt of the defendants". They even went beyond their moral and juridical verdict to warn that "the preservation of progressive democracy" in our own country makes it necessary for democrats and progressives--that is to say, themselves--to "support" Stalin's policy of blood purges."

"Who were these specialists in history and Soviet law? The miracle of such certainty on perplexing matters of revolutionary facts and ethics flourishing all unsuspected on Broadway and on Hollywood lots is an American phenomenon worthy of note outside the Daily Worker and the New Masses to which the glad news was at that time confined.

"Only 123 of the 150 were named in the Communist press. The missing 27 must therefore be deprived of the immortality of these pages. Those in the published list included such famous Russian and legal authorities as LIONEL STANDER, MURIEL DRAPER, DASHIELL HAMMETT, DOROTHY PARKER, PHILIP LOEB, HAROLD J. ROME---which is to say, comedians, lyricists, actors, society ladies and fiction writers. But the list also included scholars and scientists."

....."Many of those who signed this judgment have since then publicly denounced their own frivolity in thus endorsing official murder; but this is history and the record stands. A letter soliciting signatures to this whitewash was sent on April 2, 1938, by a committee of five self-identified "liberals and progressives". Their names should be enshrined in some museum of political curiosities: ROBERT COATES, MALCOLM CONLEY, STUART DAVIS, MARK BLITZSTEM and PAUL STRAND."

"The combination of liberalism, progress, Stalin's staged trials and executions without trial is sufficiently astonishing. But it pales before the context of the letter itself. These gentlemen argued that the gory Russian doings were really brilliant maneuvers for freedom, democracy and a superior kind of justice. The logic might be roundabout and obscure, but to these five sponsors, the business was at bottom a defense of individual rights and cultural liberties. Those honored with an invitation were apprized as follows:-- 'Your voice-----will lend even greater weight to the worldwide defense of the right of the individual to speak, write, create and otherwise engage in cultural activity in complete freedom'."

#### STATEMENT OF HARRY M. WARNER

The "PEOPLE'S WORLD" for May 29, 1943, under the heading "H. M. WARNER: FILMS DARE NOT SHIRK JOB OF GUIDING PEOPLE", quotes H. M. WARNER as having made the following statement, in part:

"When this war is over, Warner Brothers does not want to be known as the company that made the greatest musical movie during the war.

"We will leave the fairy tale version of the world we live in to that small group of entertainment appeasers which is presently at work in this industry or being pressured by groups from the outside. It is this group which refuses to recognize that the American motion picture audience has an adult mind. ....it is the people who are fighting this war and it is the people who must be given every opportunity to examine each why and wherefore. If it has been our good fortune to be among the pilots and industry capable of presenting information and understanding in the most palatable form yet devised, then let us steer a proper course."

....."Let's pay no heed to the apologists among us. We have a vital role to play in this drama and an awaiting audience that is literally starving for brain food.

....."Remember this; ignorance never won any kind of a fight

and there is little reason to believe that timidity will help it win this one.

....."And to the exhibitors of the country I want to say, don't be intimidated or coerced by persons who are not whole-heartedly behind our war effort; don't be influenced by those who are trying to keep the truth from your audiences.

"The exhibitor's responsibility to his community today is bigger than it ever has been. He is one of the most important bulwarks of the home front. Like the newspapers and the radio, he must do his part in keeping the people informed as well as entertained. Any arbitrary exclusion of war films, either to satisfy a small appeaser element or for personal reasons without regard to the general public interest is equivalent to sabotage.

"I don't believe there is an exhibitor anywhere who wants to shirk his duty. I know every single one of them wants to be right there in the front line doing his utmost to help bring an early end to the war.

"In the years to come the contributions of our industry to the winning of the war will be tabulated and appraised. By what we are doing now we will be judged in the future."

"ACTION IN THE NORTH ATLANTIC",  
a Warner Brothers Production.

This picture is a Warner Brothers production. It was released about June 1, 1943. It is a melodrama and deals with the convoys in the North Atlantic on the way to Murmansk, Russia.

The play is based on a story by GUY GILPATRIC, and deals with the sailors of the Merchant Marine in transporting war munitions from the United States to Russia.

Cast of Picture

The trade magazine "Variety" listed the cast of this picture as follows:

"Warner Bros. production.

Stars HUMPHRY BOGART

Supporting Cast:

RAYMOND MASSEY, ALAN HAILE, JULIE BISHOP,  
RUTH GORDON, SAM LEVENE, DANE CLARK,  
PETER WHITNEY, MINOR WATSON, J. M.  
KERRIGAN, DICK HOGAN, KANE RICHMOND,  
CHIC CHANDLER, GEORGE OFFERMAN, JR.,  
DON DOUGLAS, ART FOSTER, RAY MONTGOMERY,  
CREIGHTON HALE, ELLIOTT SULLIVAN, ALEX  
CRAIG, LUDWIG STOSSEL, WILLIAM VON  
BRINCKEN, DICK WESSEL, FRANK PUGLIA,  
IRIS ADRIAN.

Director: LLOYD BACON

Producer: JERRY WALD

Screenplay: JOHN HOWARD LAWSON

"Based on story by GUY GILPATRIC. Additional dialog, A. I. BEZZERIDES, W. R. BURNETT. Photography, TED MC CORD. Editors, THOMAS PRATT, GEORGE AMY. Art Director, TED SMITH. Montages, DON SIEGLE, JAMES LEICESTER. Special effects, JACK COSGROVE, EDWIN B. DU PAR; Dialogue director, HAROLD WINSTON. Sets, CLARENCE STEENSEN. Music, ADOLPH DUETSCH. Musical director, LEO F. FORBSTEIN. Tradeshow in Hollywood, May 16, 1943. Running time: 126 MINS."

The director of the play was LLOYD BACON. The producer was JERRY WALD. The screen play was adapted from the story by JOHN HOWARD LAWSON.

The dialog was written by A. I. BEZZERIDES, a member of the LEAGUE OF AMERICAN WRITERS.

Source "O" has stated that this picture is highly melodramatic and consists of violent action such as would take place in conflict between submarines and merchant vessels and convoys. In the picture there is no Communist ideology expressed openly or directly; however, when the picture was being made, the writer, JOHN HOWARD LAWSON, who is a known Communist of long standing and fanatically active in that cause, took advantage of this opportunity to glorify the NATIONAL MARITIME UNION, a Communist controlled seaman's union. The picture gives the impression that this particular union is ardently devoted to the cause of the "United Nations and Democracy", although this union before Russia was attacked by HITLER on June 22, 1941, was most violent in its denunciation of the imperialist war and was one of the principal sponsors of the AMERICAN PEACE MOBILIZATION. It sent its members to picket the White House in Washington in protest against the Lend Lease Act. The slogan of this union during the pact period was, "No Convoys".

JOHN HOWARD LAWSON and the director, LLOYD BACON, spent much time in the headquarters of the NATIONAL MARITIME UNION at San Pedro, California, when preparing the story. At the time that the picture was being shot, LAWSON brought in JAMES DRAKE, the West Coast head of the NATIONAL MARITIME UNION at San Pedro, to act as adviser in making the picture. Much publicity about this particular union was put out by the press department of the studio glorifying the NATIONAL MARITIME UNION. This source stated that this picture has the official endorsement of many Communist controlled unions, and has been widely heralded in the Communist press, which has mentioned that JOE CURRAN's Union, the NATIONAL MARITIME UNION, and HARRY BRIDGES' Longshoremen are doing a great job for defense, and that this picture has helped to bring home that fact to the American people.

This source further stated that of the actors in the cast, RAYMOND MASSEY, HUMPHREY BOGART, and SAM LEVENE have been followers of the Communist Party line to a limited degree, but they are not known to be members of the Communist Party.

The "People's World", special Hollywood edition, for March 27, 1943, page 1, contains a lead article describing this motion picture in most glowing terms. It deals with the content of the picture as above stated, and states:

"So Screen Writer JOHN HOWARD LAWSON, Director LLOYD BACON, and Art Director TED SMITH went down to San Pedro and visited the National Maritime Union Hall. . . . . LAWSON got acquainted with the men who were waiting to ship out and heard stories from them of the convoys to the fighting fronts, stories about

themselves and their union brothers who 'keep 'em sailing' . . .

"Later, JAMES DRAKE, the National Maritime Union representative in San Pedro, visited the studio to discuss various aspects of the picture. . . .

"The film is an exciting action picture which RAYMOND MASSEY, who plays one of the leading roles, describes as 'the most honest war picture ever made.'"

The "People's World" for June 3, 1943, page 5, in a glowing tribute to this picture, states the following:

"The story itself is a thriller. Most of the actions follow the movement of a Liberty Merchant Ship, part of the United Nations convoy, en route to Murmansk, Russia, with planes, tanks, and food. The ship is stalked by Nazi subs part of the way, and blasted from the skies by German bombers. But it finally crawls into the Russian port where the crew is greeted by a dock jammed by men and women, waving and shouting: 'Tovarichi' (Comrade), and the seamen shout back: 'Comrades!'.

"KEEPER OF THE FLAME",  
an M-G-M Production.

This picture was an adaptation of a popular novel by I. A. R. WYLIE, and adapted to the screen by DONALD OGDEN STEWART, a known Communist and fanatically active in the Communist Party cause.

Source "P" has stated that DONALD OGDEN STEWART is the husband of ELLA MAE WINTER, a known Communist writer and Communist propagandist of long standing. This source informed that the picture was made by Metro-Goldwyn-Mayer Studios and was released about April 1, 1943.

The director of the picture was GEORGE CUKOR, who has been identified with Communist front organizations in Hollywood. This source has stated that while the book from which the picture was made was in the nature of a mystery story, STEWART emphasized the content of the picture as anti-Fascist.

The persons in the cast of this screen play are listed as follows:

SPENCER TRACY  
KATHERINE HEPBURN  
RICHARD WHORF  
FOREST TUCKER

HORACE McNALLY  
AUDREY CHRISTIE  
MARGARET WYCHERLY  
FRANK CRAVEN  
PERCY KILBRIDE  
DARRYL HICKMAN  
DONALD MEEK  
HOWARD DA SILVA  
WILLIAM NEWELL.

Source "P" has advised that no one in this cast has been active in Communist circles. However, he stated that in the past KATHERINE NEPBURN has shown sympathy for the Communist cause in a mild way.

The "People's World" for June 29, 1943, under the headline of, "Another Good Film Smeared by the Press", stated in part the following:

"M-G-M's 'Keeper of the Flame' is a well acted, well written, and well directed intelligent movie.

"What is more important. . . . . it shows that Fascism can happen here, it attempts to ride in on a 100% American platform (LINDBERGH, HEARST, COUGHLIN, DIES, RICKENBACKER).

"It is no wonder, then, that the harlot press of America, the press that is consistently reactionary, should attack 'Keeper of the Flame', an expose of American Fascism, and an excellent film. . . . .

"According to JAY DAVIDMAN in a 'New Masses' review, hatchetmen of the New York press did their dirty work.

"The 'News' falsified the plot. The 'Sun' said, 'The picture's revelations were depressing and poisonous.'

"The 'World-Telegram' lamented that the plot did not remain a straight mystery thriller. The 'Herald-Tribune' said it was untimely because Pearl Harbor ended 'all that'.

" . . . . 'Time', omniscient as ever, portrayed 'Keeper of the Flame' as 'an expensive testimonial to Hollywood's inability to face a significant theme.' It was 'neither effective propaganda, nor good red melodrama.' 'Time' called it a significant failure.

"HANGMEN ALSO DIE",  
a United Artists Production

This picture was made by United Artists Studio and was released about April 1, 1943.

"Variety", for March 23, 1943, listed the cast as follows:

"United Artists Release of Arnold Pressburger Production. Produced and directed by FRITZ LANG."

Cast:

BRIAN DONLEVY, WALTER BRENNAN, ANNA LEE,  
GENE LOCKHART, DENNIS O'KEEFE, ALEXANDER  
GRANACH, MARGARET WYCHERLY, NANA BRYANT,  
BILLY ROY, HANS V. TWAROWSKI, TONIO  
SELWART, JONATHAN HALE, LIONEL STANDER,  
BYRON FOULGER, REINHOLD SCHUENZEL,  
VIRGINIA FARMER, LOUIS DONATH, SARAH PADDEN,  
EDMUND MACDONALD, ARNO FREY, LESTER SHARPE,  
ARTHUR LOFT, GEORGE IRVING, JAMES BUSH,

"Screenplay, JOHN WEXLEY. Adaptation and original story, BERT BRECHT and FRITZ LANG. Photography, JAMES WONG HOWE. Assistant producer, T. M. BAUMFELD. Production manager, CARLEY HARRIMAN. Art director, WILLIAM DARLING. Editor, GENE FOWLER, Jr. Music, HANS EISLER; conducted by ARTHUR GUTMAN. Previewed in Los Angeles, March 22, 1943. Running time: 135 MINS."

Source "Q" has stated that this picture is a war melodrama produced by ARNOLD PRESSBURGER and directed by FRITZ LANG and adapted from the original story by BERT BRECHT and FRITZ LANG.

Source "Q" informed that JOHN WEXLEY wrote the screen play, which deals with the present day conditions in Czechoslovakia under Nazi rule, the hangings by HEYDRICK, the hangman, and the German Gestapo.

This source stated that this picture at this time cannot be said to be Communist propaganda as it has not been seen by informant, but reviewers and critics state this to be the case.

Source further stated that the production of the picture was dominated by individuals who have been active in the Communist cause in Hollywood for many years.

{Source further stated that FRITZ LANG, director, JOHN WEXLEY - screen play writer, LIONEL STANDER - actor, and VIRGINIA FARMER - actress are the persons in this play who have been most active in Communist Party

line affairs, and that JOHN WEXLEY and LIONEL STANDER are very active in furthering the program as set out by the Communist Party line.]

Source "Q" further stated that ARNOLD PRESSBURGER, the producer of this picture, is a sympathizer with the Hollywood Communist element and specializes in producing this type of picture.

This source further stated that the writer of the screen play, JOHN WEXLEY, has had trouble with the State Department on two occasions when he was employed in Hollywood, once, by the M-G-M Studio on a picture called "Malta", and again with Columbia Studio in the picture called "Trans-Sahara". This source stated that the contents of these two pictures were questioned by the State Department. He further stated that in the picture, "Trans-Sahara", WEXLEY injected the question of the imprisonment of the Spanish Loyalists in North Africa by General FRANCO, which was an outgrowth of the Spanish Civil War. This form of propaganda follows the Communist Party line at the present time which advocates release of those prisoners who are Communists and sympathizers.

#### "OUR RUSSIAN FRONT"

Source "R" has informed that this picture was made originally in Russia as a documentary film; that it was reassembled in Hollywood under the auspices of RUSSIAN WAR RELIEF, INC., and was adapted to American audiences by use of comment delivered by a narrator, who in this instance was WALTER HUSTON.

This source informed that this commentary was written by ELLIOT PAUL, who for years has collaborated with the Communist Party as one of their outstanding propagandists. Source further stated that PAUL is very active in the LEAGUE OF AMERICAN WRITERS, and that he is a contributor to numerous Communist Party publications, and was very active in the AMERICAN PEACE MOBILIZATION; that he has made a tour of the United States in company with PAUL ROBESON in the interests of the AMERICAN PEACE MOBILIZATION prior to June 22, 1941.

Source stated that other parties credited with the production of this picture in Hollywood were LEWIS MILESTONE - director, JORIS IJENS and DIMITRI TIOMKIN, who wrote the musical score, and that they have been involved in the same Communist activities as ELLIOT PAUL.

Source stated that this picture went on the screen in the United States in the spring of 1942, and is still showing in various places. Source further stated that this picture is pushed by the Communist Party as a "must be seen" picture.

This was an assembled picture, as indicated above, made from scenes in the Soviet Union, and therefore had no American cast.

"EDGE OF DARKNESS",  
a Warner Brothers Production.

Source "S" has informed that this motion picture was produced by Warner Brothers Studio and was adapted from a novel by WILLIAM WOODS and that ROBERT ROSSEN wrote the screen play. Source stated that the play was directed by LEWIS MILESTONE and produced by HENRY BLANKE, released in April, 1943, and is now showing.

The "Variety" for November 20, 1942, listed the cast of this production as follows:

"Producer, HENRY BLANKE. Director, LEWIS MILESTONE. Asst. Directors, SHERRY SHOURDS and JAMES MCMAHON."

Starting Date	August 6.
Shooting days	50
Extras	1,000
Cast	ERROL FLYNN, ANN SHERIDAN, WALTER HUSTON, JUDITH ANDERSON, HELMUT DANTINE, TONIA SELWART, ROMAN BOHNEN, RICHARD FRASER, MORRIS CARNOVSKY, NANCY COLEMAN, RUTH GORDON, JOHN BEAL, CHARLES DINGLE, ROMAN BOHNEN, RICHARD FRASER, TONIO SELWART, HENRY ROWLAND."

Source "S" states that this play deals with a situation in Norway under Nazi oppression and is the usual war drama along anti-Fascist lines, depicting the rebellion of the Norwegians against the Nazi invaders. Source further informed that from reviews of the content of the picture, there is apparently no direct Communist propaganda in the picture. However, those persons responsible for making the picture have distinct records of Communist activity. Those who have engaged in Communist activity are LEWIS MILESTONE - director; ROBERT ROSSEN - writer of the screen play. Source also stated that others of the cast who have been active in Hollywood Communist circles are WALTER HUSTON, HELMUT DANTINE, MORRIS CARNOVSKY, ROMAN BOHNEN, and ART SMITH.

The "Los Angeles Evening News" for April 22, 1943, stated that the picture comes to a conclusion as the voice of President ROOSEVELT says,

"If there is anyone who still wonders why this war is being fought, let him look to Norway. If there is anyone who has any

delusions that war could have been averted, let him look to Norway. And if there is anyone who has doubt of the democratic will to win, again I say, let him look to Norway."

The "People's World" for March 27, 1943, published a letter by ROBERT ROSSEN, writing as chairman of the HOLLYWOOD WRITERS MOBILIZATION, which stated in part:

"Indicative of the industries' move toward even greater contributions to the war effort is the difference between the old routine formula, melodramas, that were the first reaction to the war, and such recent productions as "This Land Is Mine", "Action in the North Atlantic", and "Mission to Moscow."

"THIS LAND IS MINE",  
a RKO-Radio Production.

Source "T" has informed that this picture, "This Land Is Mine", was released about June 10, 1943; that it was produced by RKO; that the screen play was written by DUDLEY NICHOLS; and that the picture is a war drama.

Source "T" has stated that the play deals with conditions in occupied territories under Nazi rule and deals with the reactions of different types of citizens under oppression. This source further stated that while it cannot be said that the picture has direct Communist propaganda in it, the idea is conveyed that the middle classes cannot be trusted to fight against dictatorship; that only the working classes can be relied upon to fight Fascism. In this respect, it follows the principle of class opposition as advocated by the Marxist ideology.

Source "T" stated that the co-producer of this picture, DUDLEY NICHOLS, has been active in Communist circles for many years; that he is a member of the LEAGUE OF AMERICAN WRITERS and several other Communist front organizations. Source stated that JEAN RENOIS, co-producer with NICHOLS in this film, is a French motion picture director, who produced such pictures as "La Grande Illusion", a type of picture which was shown under Communist auspices throughout the United States. Source stated that RENOIS has been in the United States since the war started in Europe, and has moved socially and otherwise in Hollywood Communist circles.

Source "T" stated that of the cast, GEORGE SANDERS, PHILIP MERRIVALE, and WALTER SIEZAK have been identified as moving in and cooperating with persons who always follow the Communist Party line. The cast of this picture could not be secured.

MOTION PICTURES BELIEVED TO HAVE PROPAGANDA ANGLE WHICH HAVE  
BEEN MADE BUT HAVE NOT BEEN RELEASED, OR ARE NOW IN PROCESS  
OF PRODUCTION

The following pictures believed to be of propaganda nature have  
been made or are now in process of being produced, but which have not been  
released:

- 1- ~~NORTH STAR~~  
SAMUEL GOLDWYN, Producer
- 2- ~~FOR WHOM THE BELL TOLLS~~  
PARADISE PRODUCTION
- 3- ~~THROUGH EMBASSY EYES~~  
TWENTIETH CENTURY FOX PRODUCTION
- 4- ~~A RUSSIAN PEOPLE~~  
TWENTIETH CENTURY FOX PRODUCTION
- 5- ~~SONG OF RUSSIA~~  
M-G-M PRODUCTION
- 6- ~~BOY FROM STALINGRAD~~  
COLUMBIA PRODUCTION
- 7- ~~GIRL FROM LENINGRAD~~  
UNITED ARTISTS PRODUCTION
- 8- ~~SEVENTH CROSS~~  
M-G-M PRODUCTION
- 9- ~~SECRET SERVICE IN DARKEST AFRICA~~  
NORTH STAR REPUBLIC PRODUCTION

SAMUEL GOLDWYN, Producer; not released.

Source "U" has reported that "NORTH STAR", a motion picture being produced by SAMUEL GOLDWYN but which has not been released, was made or is being made from an original story by LILLIAN HELLMAN and deals with the subject of "collective farming" in the Soviet Union and the present war situation.

Source has stated that LEWIS MILESTONE is the Director of this picture and the photography is being directed by JAMES WONG HOWE. Source

further advised that MARGARETOURKE WHITE (ex-wife of ERSKINE CALDWELL, who made the original adaptation for the "MISSION TO MOSCOW") was brought to Hollywood to act as pictorial advisor for the picture.

Source advised that BENNO SCHNEIDER (SNYDER), a New York dramatic coach and dance director has been assigned to work on the story and the picture. For some reason, the acting cast has never been announced through the trade papers, a customary procedure when the picture is being shot, which is being done at this time.

Source stated, however, that the following parties are in the cast:

WALTER HUSTON  
ANN HARDING  
WALTER BRENNAN  
ANN BAXTER

DEAN JACGER  
JANE WITHERS  
DANA ANDREWS  
PAUL GUILEFOYLE

Source further advised that the music for the picture was written by AARON COPLAND and IRA GERSHWIN. Source further advised that it was impossible at this time to determine to what extent this picture will contain Communist propaganda as it has not been released. However, he stated there is no doubt that it is to be a propaganda picture. Almost the entire creative section of the personnel is composed of Communists and fellow travelers.

LILLIAN HELTMAN, the writer of the picture is fanatically devoted to Communism and the Soviet Union. She is active in the League Of American Writers; she supported the American Peace Mobilization and a large number of Communist Front organizations over a period of many years. She is one of the outstanding Communist propagandists in the United States among the writers.

LEWIS MILLSTONE: Source states that MILLSTONE was born in Russia but it is believed that he is a citizen. He is the Director of the picture, and likewise has been active in Communist Front organizations and circles for many years in Hollywood and is recognized as one of the leaders of the Communist group.

JAMES WONG HOWE: Source states that HOWE is a Chinaman who was born in America; that he is the camera man for making this picture and that he has long been involved in Communist activites in Hollywood.

MARGARETOURKE WHITE: Source states that Miss WHITE has been a propagandist for Communism in the United States for a period of at least twelve years; that she has made several trips to the Soviet Union; has lectured in the United States on the benefits of the Soviet system and has been a consistent contributor to the official Communist publications for many years.

ENNO SCHNEIDER: Source states that SCHNEIDER has a long record of Communist activities; that he has been active in the New Theatre League; a contributor to the "New Theatre", a Communist controlled magazine devoted to the Theatre; and that he has been connected with the International Union of Revolutionary Theatres, a Communist organization operating internationally.

WALTER HUSTON: Source states that HUSTON has been identified as a staunch fellow traveler of the Communist Party Line in Hollywood; that he is a sponsor for many Communist Front organizations and has taken part in many meetings of known Communist character.

DEAN JAGGER: Source states that JAGGER is a well-known Hollywood fellow traveler and an ardent follower of the Communist Party Line.

AARON COPLAND: Source states that COPLAND was born in Russia; that he is a staunch fellow traveler; and is believed to be a member of the Communist Party.

IRVING GERSHWIN: Source informs that GERSHWIN has supported a large number of Communist projects and is devoted to the Communist cause.

"The People's World", a Communist paper published at San Francisco, dated June 2, 1943, has devoted much space to commending this picture. On that date it made the statement: "It will be a wonderful follow-up to 'Mission To Moscow'".

The Los Angeles Times for April 18, 1943, in an article dealing with this picture stated: "There won't be much said about Communism in the picture, since politics isn't popular these days, it speaking of our Russian allies. It will just be there, sort of in the background."

The Los Angeles Times for March 17, 1943, quoted SAMUEL GOLDWYN, the Producer of this picture, as having stated publicly that he was not interested in making money on the picture: "I just want One Hundred Thirty Million people in America to see it — that's all."

The same source advises that LILLIAN HELLMAN is a member of the League of American Writers and a member of the American Peace Mobilization; that she sent out the call of the Fourth Writers Congress of the League of American Writers, and has been a faithful follower of the Communist Party Line. Source states that she was one of the organizers and controlling individuals of the (COMPAC) Committee of Motion Picture Arts and Crafts which was set up in the motion picture industry and was conceived and dominated in the usual Communist Party manner. Source states that the alleged object of this organization was to draw the workers of every type and kind in studios, using the prevailing acute

unemployment problem as the base. However, in reality it was a scheme to make contacts and propagandize workers along the lines of the Communist Party and particularly to create sympathy for the CIO.

Source states that RUDOLPH KOHL, an appointee of HARRY BRIDGES, was the leader in all of its activities.

This same source also states that LILLIAN HELLMAN has been identified for many years as a Communist Party Line follower.

The trade magazine "Variety" for July 1, 1942, under the heading "HELMAN, WYLER SOVIET FOR TRUTH YAWN" stated the following: "LILLIAN HELLMAN and Major WILLIAM WYLER are going to Russia with the blessing of the United States Government to obtain material for a motion picture about Russian youths and war time. Plan is in line with campaign for closer Russo-American relations."

Source states that it is his information that this trip to Russia was not made.

#### FOR WHOM THE BELL TOLLS

PARAMOUNT PRODUCTION; not released.

Source "V" states that a motion picture based on a novel by ERNEST HEMMINGWAY dealing with the recent Spanish Civil War is being made by the Paramount Studio. Source states that the making of this picture has been the cause of much controversy since the purchase of the book by Paramount Studio in October, 1940.

Source states that HEMMINGWAY is a staunch Communist fellow traveler, a member of the League of American Writers and other Communist Front organizations.

Source states that HEMMINGWAY became disillusioned with the Communist cause due to the activities of the Comintern in Spain and wrote a novel based on the situation. Source states that this novel was to a large degree anti-Communist and as a consequence HEMMINGWAY was subjected to a campaign of abuse and vilification by the Communist Party and its press.

Source further states that the Paramount Studio started to make the picture during the period of the Pact between STALIN and HITLER when the Communist Party was in bad odor everywhere due to its activities in opposing the "Imperialist" war.

LOUIS BROMFIELD: Source states that BROMFIELD was engaged to write the screen story at that time but when HITLER attacked STALIN and Russia was first over to the side of the democracies and the Communist Party reversed its position and became ardently patriotic, Paramount Studio withdrew the BROMFIELD version and engaged DUDLEY NICHOLS to re-write the story. Source states that NICHOLS is a close follower of the Communist cause and that it has been reported that he removed all anti-Communist bias with the result that the picture will now be favorable to some degree to the Communist cause. Source states, however, that the picture has not yet reached the screen so that it cannot be determined whether or not the picture contains Communist propaganda.

The cast is composed of the following persons:

GARY COOPER  
INGRID BERGMAN  
AKIM TAMIROFF  
KATINA PAXINOW  
JOSEPH CALLETA  
VLADIMAR SOKOLOFF  
MIKHAIL RASUMNY  
EDWA CIANELLI  
FORTUNIO BONANOVA  
DUNCAN RENALDO

VICTOR VAMCNE  
LILIO YARSON  
LEONID SMEGOFF  
ALEXANDER CRANACH  
MARTIN GARRALAGA  
LEO FULGAKOFF  
ERIC EDLERY  
FEODOR CHAILAPIN  
ARTURO DE CORODOBA

Source states that when this picture appears on the screen it will be found to be political propaganda.

The Los Angeles Times for November 25, 1942 stated: "NICHOLS, a man of strong convictions, called a spade a spade and the enemy a Fascist. And, like HEMMINGWAY, he tied up the Spanish Revolution with the World Revolution."

#### THROUGH EMBASSY EYES

OTTO PREMINGER, Producer; picture being made by Twentieth Century Fox; not released.

Source "W" informs that the WILLIAM MORRIS AGENCY, INC., announced on June 22, 1943, through the trade papers that it had sold to the Twentieth Century Fox Studio two books from which a picture would be made. The two books mentioned were: "DODD'S DIARY" by WILLIAM E. DODD, and "THROUGH EMBASSY EYES" by MARTHA DODD, the daughter of WILLIAM E. DODD. Source informs that the WILLIAM E. DODD mentioned was the late Ambassador to Germany and that MARTHA DODD is his daughter.

Source informs that MARTHA DODD has long been connected with Communist activities in the United States; that she is a member of the League of American Writers; was active in the American Peace Mobilization; a member of many Communist Front organizations; and that she is a sister of WILLIAM E. DODD, Jr., recently ousted from the Federal Communications Commission by Act of Congress on a charge of subversive activities.

Source states that since the picture is at the present time in the process of preparation, it cannot be predicted to what extend Communist propaganda will be injected into it. However, it is his opinion that Communist influence can be predicted due to the following factor: That WILLIAM MORRIS, JR., is a follower of the Communist Party Line and is active in several Front organizations.

Source states that FAIR KANIN who is connected with the production of the picture is an active Communist Party Line follower in Hollywood and that she has been named to collaborate with MARTHA DODD on preparing the adaptation.

Source states that OTTO PREMINGER will produce the picture. Source states that PREMINGER has also been identified as having fellow traveling tendencies. Source states that the remaining portion of the producing personnel and the cast has not yet been announced.

The Los Angeles Times for March 30, 1943, stated: "WILLIAM E. GOETZ, a top official of the Fox Studio, has announced that this picture will rival 'MISSION TO MOSCOW'."

#### RUSSIAN PEOPLE

BORIS MORROS and S. P. EAGLE, Producers; picture being made by Twentieth Century Fox; not released.

Source "X" informs that the motion picture "RUSSIAN PEOPLE" is to be produced by the Twentieth Century Fox Studio. The picture is based on a play "RUSSIAN PEOPLE" written in Russia by a Soviet writer named SIMINOV.

Source states that the picture is now being adapted from the play by CLIFFORD OBETS, a Hollywood writer; a known Communist; and who has been active in that cause for many years.

Source states that the WILLIAM MORRIS AGENCY, INC., Hollywood, has announced in a display advertisement in the Hollywood "Variety" on June 22, 1943, that it had sold a play "RUSSIAN PEOPLE" by CONSTANTIN SIMINOV and CLIFFORD OBETS to Twentieth Century Fox Studio.

Source states that ~~WILLIAM MORRIS~~, Jr., the owner of this agency is a follower of the Communist Party line. He has supported and sponsored many Communist Front organizations in Hollywood and Los Angeles and is reported to be a financial contributor to those organizations.

Source states that WENDELL WILLKIE'S recent book "One World" in Chapter Four mentioned this man STALINOV as a Soviet writer whom WILLKIE interviewed while in Russia on his recent trip.

Source informs that this picture has not reached the shooting stage; being now in the process of preparation. He also states that the cast has not been announced. However, it has been announced that BORIS MORROS and S. P. EAGLE, whose correct name is SAM SPEAGEL, will be the Producers of the picture.

Source further informs that MORROS is a staunch fellow traveler. Source also informs that it has been announced that LEWIS MILESTONE will direct the picture. Source further states that MILESTONE has a long record of Communist activity.

Source states that this picture is already being hailed in the Communist press as a coming event, but until it reaches the screen it is impossible to determine whether or not it will be a Communist propaganda picture.

#### SONG OF RUSSIA

JOE PASTERNAK, Producer. The picture will be made by M-G-M and has not yet been released.

Source "Y" informs that this motion picture was first called "Scorched Earth"; then it was changed to "Russia"; and recently the name has been changed and is now to be "SONG OF RUSSIA".

Source states that this picture will be made by M-G-M Studio. Source further states that the original story was written by GUY ENDORE, VICTOR TRIVAS, and LEO MITIER.

Source states that the scene of this picture takes place in Soviet Russia, present time and deals with the scorched earth policy of the Russian people during period of the invasion of the Ukraine.

Source states that PAUL JAFFICO and RICHARD COLLINS, members of the League of American Writers, made the adaptation of the story for the screen. Source further states that JOE PASTERNAK is the Producer of the picture and GREGORY LATOUR, who was born in Russia, is to be the Director.

Source states that the acting cast and principals are as follows:

ROBERT TAYLOR  
SUSAN PETERS  
ROBERT BENCHLEY  
PATRICIA PLIST  
FELIX BRESSART  
MICHAEL CHEKHOV  
FEODOR CHALIAPIN

DARRYL HECKMAN  
JACQUELINE WHITE  
MICHAEL DALMATOV  
JOHN HODIAK  
VLADIMIR SOKOLOV  
LEO MOSTOVY

Source states that the picture is at the present time in the process of production and any Communist propaganda cannot be determined until it is shown on the screen. All that can be said of Communist influence is that the following persons connected with the making of the picture have been active in Hollywood in the Communist Movement.

Source states that GUY ENDORE, VICTOR RIVAS, LEO STITLER, PAUL JARRICO, and RICHARD COLLINS are all members of the League of American Writers and as such have been active in support of the Communist Party and follow the Communist Party Line.

Source further states that GREGORY RATOFF is a fellow traveler and that VLADIMIR SOKOLOFF is a follower of the Communist Party Line. Source further states that ROBERT BENCHLEY has been a supporter of several front organizations but is not a serious Communist Party Line follower.

Source further states that this picture is being hailed by the Communist press as one which will be favorably received in Communist circles and which will be helpful in the cause of Russian "relations".

#### BOY FROM STALINGRAD

COLBERT CLARK, Producer. Picture made by Columbia, now showing.

Source "Z" states that the motion picture "BOY FROM STALINGRAD" made by Columbia was released early in March, 1943, and is now showing in third and fourth run houses. Source informs that the picture was made from an original by ROBERT ALDEN, an Austrian refugee in the United States, who was arrested in 1940 for illegal entry. Source further states that ALDEN is a Southern California radio commentator who also writes for motion pictures. Further, Source states, that ALDEN is an ardent fellow traveler and may be a member of the Communist Party.

Source states that the personnel and the cast of the picture as announced through the trade papers contains the following persons:

COLBERT CLARK, Producer  
SIDNEY SARLON, Director

Acting Cast:

SCOTTY LECKET  
POELEY SAMARZICH  
CONRAD EINYON

STEVEN MULLER  
DONALD MAYO  
MARY LOU HARRINGTON

Source states that none of the above-named parties have been, as far as is known, connected with Communist activities in Hollywood. Source further states that the picture was a class "B" production and that no report was made in the "Trade Showing" as published in the trade papers which would indicate that the picture was of lesser importance. Source further states that the picture has not been seen and, therefore, it cannot be stated to what extent Communist propaganda has been injected into the picture, if any.

GIRL FROM LENINGRAD

GREGOR RABINOVITCH, Producer  
United Artists Studio made the picture; not released.

Source "2-A" informs that the picture "GIRL FROM LENINGRAD" is to be produced by the United Artists Studio and that it is to be made from an original Soviet production by the same name.

Source states that GREGOR RABINOVITCH, a Hollywood Producer, secured the rights for the picture from ANT KINO, the Moscow producing organization and will adapt same for American release through the United Artists Studio.

Source states that little is known about RABINOVITCH except that before the outbreak of the war he was connected with UFA Films, a producing organization for German films.

Source further states that HOWARD KOCH and ABEN KANDEL, Hollywood writers, were engaged to adapt the story to pictures. Source further states that both of these parties have been connected with the activities of the League of American Writers, a Communist Front organization.

Source further states that the cast of this picture has not been announced through the trade papers. Source further states that the picture has not been released; therefore, it has been impossible to determine whether it contains Communist propaganda.

SEVENTH CLASS

ANNA SEGHELS, Author; adaptation by VIOLA BROTHERS SHORE.  
The picture will be produced by M-G-M; not released.

Source "2-B" states that a motion picture based on a book of the same title written by ANNA SEGHELS, a refugee now in Mexico City, is slated to be made by the M-G-M Studio.

Source states that as the picture has not yet been made, all that can be said about it is that the author ANNA SEGHELS has long been connected with Communist activities on the European Continent. Source further states that in a statement to the press, SEGHELS claims to have been in France when the German invasion took place, and that she has been in Mexico for about one year. Source further states that she was a contributor to the Communist press in the United States, particularly the New Masses. Source states that she is an ardent follower of the Communist Party Line in her writings.

Source further states that OTTO PREMINGER, a Hollywood producer - director + actor bought the rights to the book and has produced a Broadway play therefrom. Source further states that it is not known whether or not the play by the same name is now being shown in the East.

Source further states that OTTO PREMINGER is a fellow traveler and moves in Communist circles in Hollywood.

Source further states that VIOLA BROTHERS SHORE is a Communist and has been active in the Communist Movement for many years; that she is a member of the League of American Writers and has been engaged to adapt the book to this picture.

Source states that since the picture has not been produced and has not been seen, it is impossible to determine the extent of Communist propaganda contained therein, if there is any.

SECRET SERVICE IN DARKEST AFRICA

Produced by Republic Studio; first showing to be in Los Angeles, July 11, 1943.

Source "2-C" states that this is a serial motion picture relating to activities of the Secret Service in Africa. This does not mean that the picture is to depict the activities of the United States Secret Service, but to depict the activities of all Secret Service forces engaged in war activities in that theatre of war.

Source states that this is a serial play in fifteen chapters; that the first showing of the first serial in the Los Angeles area will be in the Million Dollar Theatre in Los Angeles on July 11, 1943.

Source further states that the producer of this picture is WILLIAM J. O'SULLIVAN and that SPENCER BENET is the Director.

Source further states that ROD CAMERON is the star of the cast and that JOAN MARSH is the leading lady, and that DUNCAN RINALDO and FREDERICK BRUNN are two of the leading characters. Source further states that MADELINE RUTHVEN read the script of the play and it had her approval.

Source further states that there is no record of Communist activities, to his knowledge, on the part of the above-named parties except MADELINE RUTHVEN. Source states that she is a member of the Communist Party and for a number of years has been very active in Communist and Communist Front activities.

Source "2-C" further states that RUTHVEN has been a member and has been active in the following organizations, which he described as Communist dominated and controlled: The League of American Writers, with which she has been connected for some four or five years; The Motion Picture Artists (Spanish Aid) Committee, which was affiliated with the North American Committee to aid Spanish democracy, of which former organization RUTHVEN was on the Executive Board. She was also a member of the Associated Film Audiences in 1939, the purpose of which, according to the Informant was "To utilize the Communist Movement throughout the United States; to put pressure on the box office; to influence a type of picture favorable to that cause; or to boycott those pictures which it deemed inimical to that cause." This Informant further states that according to RICHARD LaPAN, RUTHVEN was actually a member of the Communist Party; LaPAN having stated to the Informant that he sat in meetings with her, which meetings were official gatherings at which higher functionaries of the Communist Party were present and directed meetings. LaPAN, according to this Informant, was from 1933 for a number of years thereafter a functionary in the Communist Party of the Hollywood District.

According to SAMUEL RUTHVEN, ex-husband of MADELINE RUTHVEN, MADELINE RUTHVEN was born in Kansas; was about forty-eight years of age; and has been employed as a newspaper writer, secretary, screen writer and reader at motion picture studios. Studio records reflect her salary ranging from Twenty-Five Dollars per week to approximately Two Hundred Fifty Dollars per week. Since 1937 she has been self-employed at her home, 45 Canon Drive, Beverly Hills, as a writer.

Source "2-D", a church worker who admits knowing RUTHVEN only casually, advised she had obtained a good deal of information regarding RUTHVEN'S personal

life and Communist activity from ANNE AUSTIN, a girlhood friend of RUTHVEN, and mother of ELIZABETH LEACH, the organizer of the Northwest Section (movie industry section) of the Los Angeles County Communist Party. According to this Source, AUSTIN admitted to the Informant that RUTHVEN recruited ELIZABETH LEACH into the Communist Party about 1935, at which time AUSTIN described RUTHVEN as a "Communist Organizer" whose duties were to recruit new members to the Communist Party. RUTHVEN, according to this Source, also admitted to AUSTIN that she was a Lesbian and was residing with HERBERT UERKVITZ in this Union. The RUTHVEN-UERKVITZ affair has been going on since at least 1935 and Informant understood that RUTHVEN had a similar affair with an unidentified woman previously, although this she was not certain. ELIZABETH LEACH also admitted to the Informant that approximately 1935 MADELINE RUTHVEN was a Communist Party member.

Confidential Source "2-E" has advised that RUTHVEN has been closely associated with HERBERT BIBMAN reported leader of the Hollywood Communist Movement and former Los Angeles Chairman of the American Peace Mobilization. Under his direction she participated in agitation for the Second Military Front in Europe in the summer of 1942; the organization of the American Council of Soviet-American relations in the latter part of 1941; and in Russian War Relief, Inc., in 1942.

On May 7, 1942, according to Confidential Source "2-E-1" she held a meeting at her home at which the guest of honor was CARL WINTER, Executive Secretary of the Los Angeles County Communist Party. This was a very secretive affair; the blinds were drawn in the house, and WINTER parked his car over two blocks away from the RUTHVEN home. Other Hollywood Communist leaders were in attendance.

This Informant also advised that RUTHVEN was present at a Section Organizers meeting at Communist Party Headquarters, Room 501, West Sixth St., on October 12, 1942, and after the meeting drove away in her car accompanied by HELEN ALLISON WINTER, wife of CARL WINTER.

Source advised that she was believed to be in attendance at a meeting honoring MOTHER ELLA REEVES BLOOR and ANITA WHITNEY, both National Committee members CPUSA on July 18, 1942, at the IWO headquarters, 972 North Hobart, Hollywood. This information was based on the fact that her car was parked in the vicinity of the meeting during the entire reception.

This Source also advised he observed RUTHVEN at a meeting with MAX SILVER and CARL WINTER October 3, 1942, at a private home on North Boylston, Los Angeles. Source further advised he observed her at a meeting of Section Organizers on October 26, 1942 at Communist Party headquarters.

This Source further advised that LUTIVEN was present at the home of JOHN HOWARD LAWSON, [redacted] frequently from September, 1941 until June, 1942; this period being cited only because this Source had occasion to note her presence there only during this period.

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LAWSON, by way of identification, was arrested in Birmingham, Alabama, in 1934, for investigation as a Communist but was released. He is presently National Vice-President of the League of American Writers and one of the leaders reportedly of the Hollywood Communist Movement.

Also, at these meetings, according to the Informant, were MAX SILVER, County Organizational Director Los Angeles County Communist Party; JEREMY FELDMAN, previously described; LESTER COLE, screen writer and reported Communist; VERA HARRIS, Communist and wife of LOU HARRIS, screen writer and Communist.

On July 2, 1943, LUTIVEN was observed by Confidential Source "2-E-3" at a meeting at the home of WALDO SALT, screen writer, and Communist from the northwest section. Among others present were JOHN HOWARD LAWSON and ELIZABETH LEACH, Northwest Section organizer.

According to Confidential Source "2-E-4" since the middle of January, 1943, MADELINE LUTIVEN, who is also known as MADELINE SKINNER LUTIVEN, has been employed by the Office of War Information, 603 Taft Building, Hollywood, as Associate Research Analyst; her duties including the reviewing of motion pictures.

"Cinema Post" of American Legion recently formed in Hollywood appears to be limiting its membership to members of the Communist Party and people in the motion picture industry.

Source 2-F has informed that an American Legion Union Labor Post in the studios has been formed during the past month and that its initial membership is forty-two members.

Source furnished agent an original letter dated June 16, 1943, signed by NORVAL D. CRUTCHER, Acting Adjutant, which throws some light on the object of the founders of this American Legion Post. This letter is here copied:

"June 16th, 1943

Executive Board  
Studio Plasterers, Local 755  
6414 Santa Monica Blvd.  
Los Angeles, California.

Dear Sirs and Brothers:

We are attempting to set up an American Legion Union Labor Post in the Studios. The men who at present form the group feel that the anti-labor trend in the American Legion can only be changed by the participation of union men in the activities of the Legion.

The forming of a Union Labor Post is an opportunity for both trade union interest and veteran activities to be coordinated into the fight to win the war.

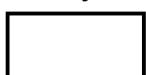
Anyone with an honorable discharge from any branch of the armed services of this country from either World War I or the present war is eligible to join.

We would greatly appreciate your communicating this information to your membership. Anyone who is interested in the Post should contact me either by letter or phone.

Fraternally yours,

/s/ NORVAL D. CRUTCHER  
Acting Adjutant

Film Technicians, Local 683  
6461 Sunset Blvd.  
Hollywood, 28, Calif.



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"P.S. - There will be a meeting on Sunday, June 27th at 10:00 a.m. at the Make-up Artists Hall - 1627 Cahuenga Blvd., Hollywood."

This same source further advised that a meeting of this new American Legion Post was held on Sunday, June 27, 1943, at the Make-up Artists Hall, 1627 Cahuenga Boulevard, and the following persons were elected officers of the newly formed American Legion Post:

ROBERT LESTER, Post Commander, employee of the Studio Painters Local No. 644  
JACK BARBIE, 1st Vice Commander  
JOE TIMOTHY, 2nd Vice Commander  
NORVAL D. CRUTCHER, Adjutant, Secretary of the Laboratory Technicians Local No. 683 of the IATSE  
WILLIAM SMART, Post Chaplain  
JOE MARKS, Historian  
ALVIN WILLIAMS, Sergeant-at-Arms

Source F further advised that NORVAL D. CRUTCHER and ROBERT LESTER are well known members of the Communist Party and that the object in forming this new American Legion Post was "to counteract the general policy of the American Legion in its condemnation of such pictures as 'Mission to Moscow'".

Source 2-G has reported that NORVAL D. CRUTCHER was recruited into the Communist Party by SID MARTIN on September 20, 1937, and that his Communist Party name was NORMAN NEWMAN; that at the time he was a member of the Industrial Section, Studio Unit, of the Los Angeles Communist Party; that he was an electrician and was a member of the IATSE, Local No. 683, and was a laboratory worker at Warner Brothers in 1938. This source also advised that he was a member of the Hollywood Anti-Nazi League and other Communist front organizations.

Source 2-H has advised that a temporary charter has been issued by the Los Angeles County Council of the American Legion to forty-two individuals for an American Legion Post to be called the "Cinema Post". He further stated that final action on this application will come up for disposition in August, 1943, at which time a permanent charter will be granted unless good reasons are shown for withholding same. This source further stated that he considers this action as an attempt on the part of the Communist Party to set up an American Legion Post of its own and confine its membership to employees in the motion picture industry.

#### HOLLYWOOD SCREEN WRITERS

Source 2-I has furnished what he has stated is an incomplete list of writers employed in the Hollywood motion picture industry, all of whom are

either Communists or fellow travelers who follow the Communist Party line faithfully. The persons named have been active in support of Communist front organizations and other Communist activities in Hollywood over a period of years.

Source has stated that all of these writers are not employed by individual studios regularly on contract, but are employed to write some particular script and when that is finished they check off the lot. For this reason it is improper to state that any of them are employed by a particular studio. They work for all studios as they may be called.

The names of the writers listed below who have written propaganda screen plays which have been released or are now being made, have been marked with a star (\*) following the name.

JOHN HOWARD LAWSON \*  
JULIUS EPSTEIN  
PHILLIP EPSTEIN  
FRANCIS FARAGOH  
EDWIN JUSTUS MAYER  
ROBERT ROSEN \*  
ABEN KANDEL \*  
EDWARD ELISCU  
JAY GORNEY  
HENRY MEYERS  
LESTER COLE  
WALDO SALT  
ROBERT LEES  
FRED RINALDO  
W. L. PIVER  
JOSEPH FIELDS  
JEROME CHODOROV  
RICHARD COLLINS \*  
PAUL JARRICO \*  
GORDON KAEN  
VIOLA BROTHERS SHORE \*  
DOROTHY PARKER  
DONALD OGDEN STEWART \*  
LEON WITTIER \*  
HEINRICH MANN  
SIDNEY SUCMAN  
HAROLD SUCMAN  
MARC BLITSTEIN  
RALPH BLOCK  
MARY MC CALL, JR.  
DUDLEY NICHOLS \*  
LION FEUCHTWANGER  
LILLIAN HELLMAN \*

JOHN WEXLEY \*  
GUY ENDORE \*  
JOHN SOYLAN  
LEWIS MELTZER  
MILTON MERLIN  
WILLIAM KOSZLENKO \*  
MELVIN LEVY  
MARIAH SPITZER  
DALTON TRUMBO  
MICHAEL KANEIN  
RING LARDNER  
MARC CONNELLY  
GEORGE OPPENHEIM  
HECTOR CLEVIGNY  
CAMERON SHIPP  
BORIS ENGSTER  
ARCH OBOLER  
JOHN BRIGHT  
ERSKINE CALDWELL \*  
MARTHA DODD \*  
DON QUINN  
SHERIDAN SIBNEY  
HARRY TUGEND  
ARMAUD DUSSÉAU  
HY KRAFT  
NAT PERRIN  
E. Y. HARBURG  
ARTHUR KOBER  
HERBERT KLINE  
BUDD SCHULBERG  
CHARLES BRACKETT  
FRANK DAVIS \*  
TESS SLEISINGER \* (Mrs. FRANK DAVIS)

SCREEN WRITERS EMPLOYED BY WARNER BROTHERS STUDIO

Source 2-J has furnished the following list of writers who were employed by Warner Brothers as of June 1, 1943:

ALVAH BESSIE (CPL)	"To the Last Man"
A. I. BEZZERIDES (CPL)	"Country Lawyer"
W. R. BURNETT	"Nobody Lives Forever"
VERA CASPARY and THOMAS JOB (CPL)	"Danger Signal"
WILLIAM FAULKNER	"Battle Cry"
FREDERICK FAUST and ELLIOTT PAUL (CPL)	"The Conspirators"
FRANK GRUBER	"Three Strangers"
SAM HELLMAN and JAMES KERN	"Horn Blows at Midnight"
JAMES HILTON (CPL)	"The Time Between"
CHARLES HOFFMAN and KEITH WINTER	"Animal Kingdom"
ARTHUR HORNER	"Conflict"
HOWARD KOCH (CPL)	"Rhapsody in Blue"
S. K. LAUREN	"Gay Nineties"
ALBERT MALTZ (CPL)	"Deep Valley"
JACK MORFITT	"Passage to Marseilles"
JO PAGANO and LIONEL JIGGAM	"Young and Brave"
ROBERT ROSEN (CPL)	"Treasure of Sierra Madre"
ELLIS ST. JOSEPH (CPL)	"In Our Time"

~~FRANCIS SWANN~~

"Paddies"

~~DWIGHT TAYLOR~~

"Marilyn Miller"

~~RICHARD NEIL (CPL)~~

"Humoresque"

Of the twenty-six names on the above mentioned list, ten are being designated "CPL", or Communist Party line followers. All of these ten are members of or connected with the League of American Writers, the Hollywood Writers School, and the Hollywood Writers Mobilization, all of which are definitely Communist front groups. Since the United States became involved in the war and the Hollywood motion picture producers have been making war pictures, it has been an almost universal practice to employ writers on such pictures who are of the type of the Communist Party line followers.

Of the remaining sixteen persons named, none has been connected with Communist activities in Hollywood so far as is known. It is also true that these sixteen persons do not work on political or propaganda pictures, but devote their time to writing screen plays of an entirely different nature.

P E N D I N G

UNDEVELOPED LEADS: THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will continue this investigation and obtain the facts relative to the Communist activities of the members of the motion picture labor unions who are known to be members of the Communist Party or Communist Party line followers.

Will continue to observe closely the production of motion pictures having a propaganda effect favorable to the Communist ideology, and will obtain evidence of the activities of the directors, producers, writers, and actors engaged in producing pictures of this nature.

One copy of this report has been designated for New York and one copy for San Francisco, because of information contained therein of interest to those offices.

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Sources A and B

Source C

Clippings from the Hollywood Reporter, which are found in Los Angeles file entitled COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY, INTERNAL SECURITY (C), Los Angeles File #100-15732-41-p.14.

Sources D,E,F,G,H,I,J,  
K,L

Source M

New York Times morgue - Information appearing herein is related in report of [redacted] New York City, dated 3/17/43 in case entitled ALVAH CECIL BESSIE, INTERNAL SECURITY (C), CUSTODIAL DETENTION, New York File #100-45480, Los Angeles File #100-18421-1.

Source N

The information quoted herein was in memorandum from informant to the Los Angeles Bureau Office dated 5/20/43 and appears in Los Angeles File on ALVAH CECIL BESSIE, CUSTODIAL DETENTION (C), #100-18421-7.

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Sources O,P,Q,R,S,T,U,  
V,W,X,Y,Z,2-A,2-B,2-C

Source 2-D

[redacted] The information given here appears in the report of Special Agent [redacted] Los Angeles, dated 6/19/43 in case entitled MADELINE SKINNER RUTHVEN, w.as., Employee Investigation, OEM, where 2-D appears as T-9, File #100-8865-13-p.6.

Source 2-E

[redacted] The information given here appears in report of [redacted] Los Angeles, same file as Source 2-D, [redacted] where 2-E appears as T-14, Los Angeles File #100-8865-13-p.14.

Source 2-E-1

[redacted] same file as 2-D where 2-E-1 appears as T-15, Los Angeles File #100-8865-13-p.14.

Source 2-E-2

[redacted] same file as 2-D above, where 2-E-2 is the same as T-17, Los Angeles File #100-8865-13-p.15.

Source 2-E-3

Source 2-F

Source 2-G

Source 2-H

Sources 2-I and 2-J

Source 2-E-4

[redacted] of Los Angeles County  
Council of the American Legion, Los Angeles.  
Information appears in memorandum entitled CINEMA  
POST, AMERICAN LEGION, INTERNAL SECURITY (C), dated  
July 2, 1943, in Los Angeles File #100-15732.

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[redacted]  
[redacted] The infor-  
mation given here appears in the report of [redacted]  
[redacted] dated 6/19/43 in case entitled  
MADELEINE SKINNER RUTHVEN, w.a., EMPLOYEE INVESTIGATION,  
CBI, where 2-E-4 appears as T-20, Los Angeles File  
#100-8865-13-p.6.

TITLE: MUNITION PICTURE INDUSTRY

SA: JAMES G. FINDLAY

DATE: 7/10/43

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